

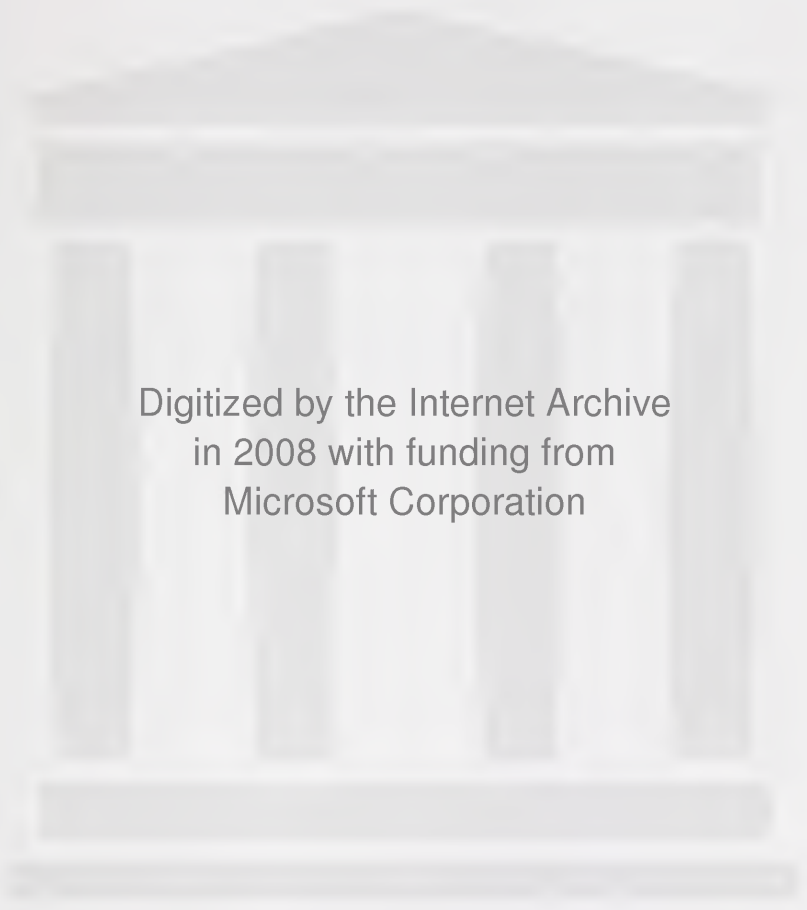
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ALLITERATION IN THE CHANSON DE ROLAND AND
IN THE CARMEN DE PRODICIONE GUENONIS

The University of Chicago

ALLITERATION IN THE CHANSON DE
ROLAND AND IN THE CARMEN
DE PRODICIONE GUENONIS

A DISSERTATION

SUBMITTED TO THE FACULTY
OF THE GRADUATE SCHOOL OF ARTS AND LITERATURE
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
DEPARTMENT OF ROMANCE LANGUAGES

BY

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IOWA CITY, IOWA

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TO
DR. FRANZ NOBILING

ALLITERATION IN THE CHANSON DE ROLAND AND IN THE CARMEN DE PRODICIONE GUENONIS

The occurrence of alliteration in Romance prose and verse has for years been a well established fact¹. Most scholars who have dealt with Old French alliteration have considered only that of coördinated words². For the purpose of finding alliterating formulas of genuinely popular character, this method of procedure is doubtless the right one, since a comparative study tells us that popular alliteration is found with coördinated words only. Köhler admits that intentional use of alliteration can be found outside this group³, and wherever alliteration occurs as a poetic device, in Greek, Latin, Teutonic, and Provençal poetry, it is not restricted to coördinated words. What is needed, therefore, is a study on the use of alliteration as a means of poetic technique in at least one monument of Old French literature, and for many reasons the *Chanson de Roland* deserves the first place in our attention.

A discussion of the term alliteration, though necessary, may be dispensed with here, since its different definitions have received adequate treatment in most of the studies mentioned in the bibliography⁴. I take, then, as a basis the definition of Plautinus: Fit alliteratio quoties dictiones continuatae vel binae vel ternae ab iisdem primis consonantibus, mutatis aliquando vocalibus, aut ab iisdem incipiunt syllabis, aut ab iisdem primis vocalibus.

To this must be added some supplementary remarks and modifications. Riese, Köhler, and Kriete, following the example of Wölfflin, went on the assumption that each vowel alliterates only with itself, as *a* with *a*, *o* with *o*, etc., as in Latin, contrary to Teutonic usage. Scholz pointed out objections to this rule, but added that the Teutonic use of allitera-

1. cf. the works of Fuchs, Wölfflin, Paul Meyer, Gröber, C. Michaelis, Riese, Köhler, Kriete, and Scholz.

2. Riese, p. 16; Köhler, pp. 92 and 100.

3. p. 100.

4. Riese, pp. 6-8; Köhler, p. 92; Kriete, p. 10; Scholz, pp. 385-92.

tion of all vowels with each other is probably due to the fact that each vowel was preceded by a sort of aspirate *h* in the Teutonic languages.¹ I do not see any possibility of testing whether the occurrence of two or more words, each beginning with a different vowel, is due to mere chance, or whether it must be considered as intentional alliteration. It may be observed, however, that the feeling for quantity and quality of vowels was so well developed that at the time of the *Roland* *o* did not assonance with *o* nor *e* with *e* or *ē*.² There would be a certain contradiction in the principles of versification, should we assume that this feeling was developed to such an extent with regard to the vowels in assonance and was absent altogether with regard to the vowels in alliteration. I shall use, then, as a basis for the consideration of vowel alliteration the same principles which are followed in the assonances of the poem, so that, for instance, *ē* alliterates only with *ē*, *e* with *e*, etc., bearing in mind, however, that this is an *a priori* assumption which can neither be proved nor disproved.

The study will have a phonetic basis, as at that early time alliteration was supposed to have an effect on the ear, not on the eye. Thus *gente* and *jamaïs* would alliterate, in spite of the different spelling, but not *gente* and *grant*. Becq de Fouquières justly distinguishes between *allitération forte* and *allitération faible*, calling an alliteration "strong" if the two alliterating sounds are perfectly identical; "weak," if the one is voiced, the other voiceless. The latter of these two groups does not appear to play such an important part in Old French as it does in Provençal; it has therefore been left out of consideration in this study.

1. Zeitsch. f. rom. Phil. XXXVII, 1913, 388.

2. An apparent exception to this rule we find in the alliteration, Huns : Hongres, Rol. 3254. There can be no doubt but that initial *h* was silent at the period of the poem. But in this case there would be no longer any alliteration for the ear, unless we assume that both vowels had the same sound, in spite of the different spelling. On the other hand, alliteration was certainly intended in this particular case, the two words being syntactically coördinated.

Owing to the difference in stress of Teutonic and Romance words, a requisite which is indispensable in Germanic alliterating verse, namely, that tonic syllable and alliteration must coincide, need not be insisted upon in the discussion of Old French alliteration.

The prefix does not count in cases where the root syllable alliterates with another word or root syllable, and where it is likely to have been clearly recognized as such, which was certainly the case in compounds, the simple forms of which still existed. Thus *demandet* alliterates with *main*, though of course it may also alliterate with *Deu*.

The effect of alliteration can be intensified by an accordance of one or more sounds following the initial, or of the whole first syllables. A still higher degree of intensity is reached when a word alliterates with itself, with one of its derivatives or with an etymologically related word, though some scholars consider these as special cases belonging to the realm of rhetorical figures.

There is a group of words, fulfilling such elementary and absolutely necessary functions from the grammatical point of view that they occur very frequently, being essential parts of every complete sentence. They have been left out of consideration altogether. Such words are:

1. Article, definite or indefinite.
2. Pronouns.
3. Common adverbs, such as *puis*.
4. Positive and negative particles, such as *si*, *ni*, *ne*, *ja*, *guaires*, etc.
5. Prepositions.
6. Conjunctions.

Cases of elision have not been considered either, because the word, whose vowel is elided, belongs to the above named group of indispensable words, and because the vowel, losing its character as an initial, can no longer be regarded as capable of alliteration.

Finally, cases are to be noted where the poet could not possibly have expressed himself differently, even if alliteration

had been absent altogether and where it is therefore very doubtful whether the alliteration alone prompted him to use the word combination in question. An example of this is found in *Rol.* 2235: *aval : amont*. Such cases have not been considered.

As a basis for this study I have used for the *Roland* the readings of the forthcoming college edition, *The Song of Roland (Oxford Version)* by Professor Th. A. Jenkins (D. C. Heath & Co.)¹; for the *Carmen* the edition of Gaston Paris, *Rom.* XI, 1882, pp. 465 ff.

Before entering upon a discussion of the origins of the alliterations of the *Roland*, we must draw a distinction between the occurrence of alliteration in artless every-day prose and its use as a means of poetic technique by a literary man. I can, for instance, think of a case where a language possesses a large number of popular alliterating formulas which are commonly used in colloquial conversation, but where for reasons of taste or literary tradition they are strictly excluded from poetry. On the other hand, there is a possibility of alliteration being constantly used in the elevated *genres*, perhaps under foreign influence, and remaining entirely strange to the people, though such a case in its extreme form, at least, may never have existed. As this study purports to treat alliteration as a poetic device, we shall not have to answer the question of the origins of popular alliteration in Northern France. It is an established fact that at the end of the eleventh century it already existed.

The use of alliteration as a poetic device in the *Roland* may come from two groups of sources:

It may be the invention of the author, who, noticing the vast treasure of popular alliterations current among the people, took over a goodly number of them, increasing them by additions of his own, with the intention of enhancing the

1. Professor Jenkins has numbered the lines just as they occur in the Oxford manuscript, that is, making no transpositions of *laisses*, either at ll. 239-331, or at ll. 1467-1671. It will be necessary to keep this in mind in verifying references found in these two sections of the poem.

beauty of his poem by so doing. Or, it may be a borrowing from another literature where alliteration was already used as a poetic device.

If the first of these two suppositions be true, it must be concluded that the majority of the alliterations found in the poem are of popular character. We know that popular alliteration is restricted to certain formulas consisting of two or more alliterating, coördinated words. The number of examples representing this kind of alliteration is very small in the *Roland*. I quote them here in alphabetical order:

<i>baston</i> : <i>brief</i> , 341	<i>fous</i> : <i>flambe</i> , 2535
<i>blanches</i> : <i>beles</i> , 2250	<i>frainst</i> : <i>desconfist</i> , 1247, 1305
<i>blans</i> : <i>blois</i> , 999, 1800	<i>frait</i> : <i>fendut</i> , 3604, 3927
<i>blecieðe</i> : <i>blesmiðe</i> , 590	<i>longes</i> : <i>larges</i> , 2852
<i>bons</i> : <i>beles</i> , 3064	<i>messe</i> : <i>matines</i> , 164, 670
<i>coðart</i> : <i>coðardie</i> , 1486	<i>pers</i> : <i>pales</i> , 1979
<i>code</i> : <i>crignete</i> , 1494	<i>pers</i> : <i>parenz</i> , 1421
<i>cors</i> : <i>contenant</i> , 118	<i>piez</i> : <i>poinz</i> , 1969
<i>deriedre</i> : <i>devant</i> , 1832, 3118	<i>plorent</i> : <i>plaignent</i> , 3722
<i>desoz</i> : <i>delez</i> , 114	<i>porz</i> : <i>passages</i> , 741
<i>doel</i> : <i>damage</i> , 2983	<i>regnes</i> : <i>reis</i> , 3408
<i>duist</i> : <i>detoerst</i> , 772	<i>rei</i> : <i>reïne</i> , 2713
<i>fer</i> : <i>fust</i> , 1602	<i>rehuis</i> : <i>reflambes</i> , 2317
<i>filz</i> : <i>fredres</i> , 2420, 3411	<i>ymágenes</i> : <i>ýdeles</i> , 3664
<i>forz</i> : <i>fiers</i> , 1879	

Of these examples some might be considered as not genuinely popular. Compared with the large number of other alliterations, they form a very insignificant fraction of the total, and the theory that the poet took over the device from popular sources can no longer be maintained. It must then be a borrowing from another literature which used it in poetry.

There were three great literatures using alliteration in verse which were either flourishing at the time or were at least well known and assiduously studied:

Teutonic literature (Anglo-Saxon, Old Norse)

Classical Latin literature

Mediaeval Latin literature

All three may have furnished some of the elements out of which the Old French epic was built up. In order to gain the criteria necessary to decide which of the three suggested the use of alliteration to the author of the *Roland*, we must classify the whole material according to the number of alliterating words and their position in the epic verse.

The following tables show the alliteration in the *Chanson de Roland*; the syllables have been designated by their number in sequence; thus an alliteration consisting of two alliterating syllables the first of which is the first syllable of the verse, the second the sixth, would fall under the heading 1-6.

I. Alliterations within one verse line

A. Alliterations consisting of two alliterating words:

§ 1. 1-3

254	<i>respont : Rodlantz</i> , also:	1701	<i>mielz : morir</i> , also:
	292, 1062, 1088, 1106,		2336, 2738
	1394, 1591, 1752, 2006	1851	<i>Rodlantz : reguardet</i> ,
1258	<i>ferez : Franceis</i> , also:		also: 1978
	1937	2454	<i>Charles : chevalche</i> ,
1600	<i>tot : trenchat</i>		3695 <i>Charles : cheval-</i>
1695	<i>plaindre : poçoms</i>		<i>chet</i>
		3729	<i>quatre : contesses</i>

§ 2. 1-4

117	<i>blanche : barbe</i>	1586	<i>trenchet : teste</i> , also:
248	<i>respont : reis</i>		1956
359	<i>mielz : moerge</i>	1654	<i>Franceis : fierent</i> , also:
790	<i>passez : porz</i>		1662
1132	<i>clamez : colpes</i>	2285	<i>ovrit : oeilz</i>
1233	<i>ferez : Franc</i>	2360	<i>tornat : teste</i>
1536	<i>brochet : bien</i> , also:	2383	<i>claimet : colpe</i> , also:
	1573, 1944, 2128; <i>bro-</i>		2239
	<i>chent : bien</i> 3877	2748	<i>quite : claim</i>
		2974	<i>venir : volt</i>

§ 3. 1-5

76	<i>teres : tant</i>	2724	<i>dist : dame</i>
450	<i>diënt : desfaimes</i>	2766	<i>isnelement : issent</i>
1022	<i>tanz : tanz</i>	3201	<i>bels : Baliganz</i>
1311	<i>Margariz : molt</i>	3234	<i>Charles : chevalchet</i>
1938	<i>dist : dehét</i>	3300	<i>molt : Monjoie</i>
2093	<i>alquanz : alquanz</i>	3471	<i>païen : Preciose</i>
2466	<i>molt : merveillose</i>		

§ 4. 1-6

64	<i>Estramariz : Eudropin</i>	1628	<i>diënt : dechiedent</i>
472	<i>dcmi : donrat</i>	1799	<i>escuz : espiez</i>
938	<i>Franceis : France, also:</i>	2092	<i>tels : troevet</i>
989		2301	<i>dis : doel</i>
1080	<i>Franceis : ferront</i>	3535	<i>Gefreit : Jozeran</i>
1454	<i>sept : sonent</i>	3744	<i>asemblét : Ais</i>
1519	<i>pramis : prendrom</i>		

§ 5. 1-7

234	<i>saveir : seit</i>	2154	<i>lancons : laissons</i>
921	<i>plus : Piedres</i>	2185	<i>cerchet : cerchet</i>
1251	<i>guardet : gloton</i>	2475	<i>Franceis : fustes</i>
2020	<i>trestoz : tere</i>		

§ 6. 1-8

206	<i>lođerent : legerie</i>	2733	<i>rendre : recređant</i>
434	<i>pris : pođestét</i>	2896	<i>tornez : tenebros</i>
1146	<i>sire : saviiez</i>	3086	<i>cors : contenances</i>
2200	<i>Rodlanz : recerchier</i>	3447	<i>vait : vasselage</i>
2533	<i>veit : venz</i>	3614	<i>repaidret : remembrance</i>
2730	<i>drodmonz : dire</i>	3987	<i>chrestienne : conoissance</i>

§ 7. 1-9

52	<i>Charles : chapele</i>	1370	<i>fiert : Valferređe</i>
283	<i>vairs : visage</i>	1467	<i>Marsilies : martirie</i>
789	<i>vingt : vaillanz</i>	1744	<i>venget : vengier</i>
1230	<i>guardet : gloton</i>	1957	<i>brandist : abatut</i>

1991 <i>tant : troblét</i>	3166 <i>fait : fossét</i>
2895 <i>cors : color, also: 3763</i>	3264 <i>païen : prodome</i>
2953 <i>toz : trovez</i>	3723 <i>Alde : aledé</i>
	3929 <i>brandit : abatut</i>

§ 8. 1-10

47 <i>dist : destre</i>	3133 <i>fier : faillent</i>
561 <i>font : Frans</i>	3136 <i>sonez : sachent</i>
2884 <i>prenent : pin</i>	3408 <i>regnes : reis</i>
2998 <i>reclaimet : Rome</i>	

§ 9. 2-3

1019 <i>veit : venir</i>	2944 <i>dist : dux</i>
2307 <i>tantes : teres</i>	

§ 10. 2-4

177 <i>Frans : France</i>	2208 <i>fustes : filz</i>
289 <i>Deus : donet</i>	2278 <i>fut : forz</i>
356 <i>estraiz : estes</i>	2535 <i>fous : flambes</i>
757 <i>mul : mule</i>	2930 <i>barbe : blanche</i>
956 <i>tient : tere</i>	2938 <i>donget : Deus</i>
1299 <i>tot : trenchet</i>	3382 <i>fut : fort</i>
1323 <i>quinze : cols</i>	3739 <i>bien : batent</i>
1969 <i>piez : poinz</i>	

§ 11. 2-5

310 <i>Sarragoce : sai</i>	2875 <i>cols : conut</i>
2589 <i>Tervagant : tolent</i>	3269 <i>Chanelius : chevalchent</i>
2722 <i>devendrai : dolorose</i>	3531 <i>quens : coçardise</i>

§ 12. 2-6

491 <i>pris : puis</i>	1346 <i>doze : deivent</i>
502 <i>meillors : meinet</i>	2034 <i>part : poet</i>
772 <i>duist : detoerst</i>	2258 <i>paredis : porte</i>
852 <i>Sarragoce : soner</i>	2381 <i>poet : plort</i>
892 <i>conduirai : cors</i>	2635 <i>mie : mer</i>
923 <i>Rencesvals : Rodlant</i>	3239 <i>Valfoit : venut</i>

§ 13. 2-7

115	<i>faldestoel : fait</i>	1188	<i>niés : nom</i>
477	<i>poðestét : pris</i>	2461	<i>Val-Tenebre : vont</i>
538	<i>Charlemagne : chanuz,</i> also: 551	3085	<i>milie : meillors</i>
		3137	<i>tote : tabors</i>

§ 14. 2-8

863	<i>sire : servit</i>	2084	<i>quatre : cors</i>
878	<i>combatrai : compaignons</i>	2483	<i>Rencesvals : repaidrier</i>
1658	<i>Sarrazin : soffrir</i>	2670	<i>Clarifan : Clariien</i>
		3018	<i>chevalchiez : chief</i>

§ 15. 2-9

155	<i>voldrat : devenir</i>	1882	<i>preierat : pecchiez</i>
405	<i>chevalchierent : chemins</i>	2029	<i>fesis : forsfs</i>
1291	<i>vait : Valterne</i>	2134	<i>quens : coðart</i>
1294	<i>fiert : forceles</i>	2308	<i>Charles : chanude</i>
1594	<i>Malquidanz : Malcud</i>	3067	<i>guiderat : Godselmes</i>
1881	<i>mónies : mostiers</i>	3486	<i>chevaliers : chadîr</i>

§ 16. 2-10

773	<i>poet : plort</i>	2847	<i>Gabriël : guardet</i>
935	<i>trois : teste</i>	3069	<i>Flamengs : Frisie</i>
1428	<i>Saint : senz</i>	3253	<i>premiere : Malprose</i>
1940	<i>païen : poi</i>	3263	<i>sont : sonent</i>
2377	<i>plusors : prist</i>	3627	<i>dist : doels</i>
2431	<i>France : flor</i>		

§ 17. 3-4

242	<i>grant : guerre</i>	2261	<i>pers : priët</i>
897	<i>fait : fiers</i>		

§ 18. 3-5

1416	<i>Franceis : fierent</i>	2044	<i>reclaimet : Roðlant</i>
1551	<i>vertut : vait, also: 3878</i>	2186	<i>Gerin : Gerier</i>
1784	<i>major : molt</i>	3176	<i>Malprimes : molt</i>
1999	<i>demandet : dolcement</i>	3699	<i>messages : mandet</i>

§ 19. 3-6

179	<i>comencet : conseilz</i>	2133	<i>repaidret : reis</i>
940	<i>part : paiens, also: 1562</i>	2365	<i>pecchiez : poroffrit</i>
1185	<i>ferir : fereient</i>	2588	<i>bastons : batent</i>
1347	<i>Franceis : fierent,</i>	2861	<i>vantoent : vaillant</i>
	1652 <i>Franceis : fier</i>	3057	<i>comandet : conte</i>
1922	<i>Rodlanz : recevroms</i>	3667	<i>evesque : eues</i>

§ 20. 3-7

61	<i>païen : poet</i>	1376	<i>Rodlanz : receif</i>
201	<i>Marsilies : molt</i>	1532	<i>major : metrat</i>
537	<i>païens : puis</i>	1912	<i>rapelt : retorneront</i>
568	<i>païens : perte</i>	3114	<i>escut : espiét</i>
1117	<i>seignor : soffrir</i>	3943	<i>amonter : mule</i>

§ 21. 3-8

240	<i>fereit : fesist</i>	2165	<i>Espaigne : espleitier</i>
761	<i>Rodlanz : riedreguarde</i>	2596	<i>chevels : chaitive</i>
1869	<i>Rodlanz : repaidriez</i>	2981	<i>vedrom : vasselage</i>
1977	<i>dolor : desevrét</i>	3195	<i>chevalchent : chief</i>

§ 22. 3-9

198	<i>conquis : Commibles</i>	1749	<i>plorront : pitiét</i>
251	<i>sedeir : semont</i>	2404	<i>Gerins : Geriers</i>
441	<i>Marsilies : mudede</i>	2692	<i>aproisement : amont</i>
454	<i>Franceis : ferir, also: 3203</i>	2765	<i>message : montét</i>
		2923	<i>Poillain : Palerne</i>
645	<i>chameilz : chargiez</i>	2972	<i>charettes : chemin</i>
1015	<i>ont : ont</i>	3664	<i>ymágenes : ýdeles</i>
1150	<i>Marsilies : marchiét</i>	3719	<i>Rodlant : remaigne</i>
1466	<i>chançon : chantede</i>		

§ 23. 3-10

247	<i>dus : don</i>	2270	<i>pasmez : pres</i>
278	<i>Franceis : faire</i>	2811	<i>montét : muls</i>
1348	<i>païen : pasment</i>	3628	<i>esclargiez : coers</i>
1857	<i>vassals : vit</i>	3853	<i>porter : place</i>

§ 24. 4-5

1949 <i>magnes</i> : <i>mar</i>	2876 <i>verte</i> : <i>veit</i>
2004 <i>vei</i> : <i>veiet</i>	2892 <i>reis</i> : <i>revint</i>
2823 <i>dit</i> : <i>dolente</i>	3154 <i>fer</i> : <i>fust</i>

§ 25. 4-6

131 <i>charre</i> : <i>charreier</i>	2420 <i>filz</i> : <i>fredres</i>
507 <i>prot</i> : <i>plevide</i>	2549 <i>gualt</i> : <i>granz</i>
680 <i>mandet</i> : <i>Marsilies</i>	2719 <i>poign</i> : <i>perdut</i>
804 <i>Frans</i> : <i>France</i>	2824 <i>sire</i> : <i>signor</i>
1037 <i>pout</i> : <i>pui</i>	3047 <i>beles</i> : <i>bons</i>
1115 <i>milie</i> : <i>mist</i>	3701 <i>mandet</i> : <i>mandet</i>
1779 <i>fist</i> : <i>fust</i>	

§ 26. 4-7

239 <i>mandet</i> : <i>mercit</i>	2087 <i>mot</i> : <i>mie</i>
837 <i>poinz</i> : <i>depeçout</i>	2232 <i>mort</i> : <i>molt</i>
844 <i>fel</i> : <i>fait</i>	2891 <i>pasmet</i> : <i>pout</i>
883 <i>riedreguarde</i> : <i>grant</i>	3229 <i>Nigres</i> : <i>noefme</i>
1613 <i>part</i> : <i>paiens</i>	3721 <i>morte</i> : <i>mercit</i>
1856 <i>fors</i> : <i>facet</i>	3799 <i>pleit</i> : <i>preiom</i>
1928 <i>champ</i> : <i>Charles</i>	3919 <i>front</i> : <i>faite</i>

§ 27. 4-8

97 <i>prise</i> : <i>peceiez</i>	1177 <i>pri</i> : <i>porpensét</i>
261 <i>barbe</i> : <i>blancheier</i>	2080 <i>cors</i> : <i>quatre</i>
1105 <i>fait</i> : <i>ferat</i>	2472 <i>vont</i> : <i>val</i>
1154 <i>armes</i> : <i>avenanz</i>	

§ 28. 4-9

484 <i>poign</i> : <i>païen</i>	1249 <i>bien</i> : <i>brandir</i>
696 <i>mainz</i> : <i>comandez</i>	1690 <i>moergent</i> : <i>molt</i>
741 <i>porz</i> : <i>passages</i>	1768 <i>reis</i> : <i>Rodlant</i>
746 <i>dit</i> : <i>diablies</i>	1866 <i>fredre</i> : <i>faillir</i>
1107 <i>coer</i> : <i>codardet</i>	2103 <i>voelt</i> : <i>vendrat</i>
1184 <i>ait</i> : <i>aler</i>	2147 <i>jorz</i> : <i>ajornez</i>
1218 <i>piét</i> : <i>pout</i>	2163 <i>Rodlanz</i> : <i>remés</i>

2184 <i>tornet : toz</i>	2713 <i>rei : reïne</i>
2234 <i>drecet : dolor</i>	3404 <i>veit : voelt</i>
2457 <i>mot : montez</i>	3523 <i>boche : buisine</i>

§ 29. 4-10

937 <i>per : perdre</i>	2852 <i>longes : larges</i>
1404 <i>magnes : demente</i>	3064 <i>bons : beles</i>
1660 <i>force : Franc</i>	3122 <i>brónie : barbe</i>
1841 <i>trop : tens</i>	3254 <i>Hums : Hongres</i>
2007 <i>pardoins : Deu</i>	3735 <i>fel : fer</i>
2090 <i>presse : plus</i>	3969 <i>Guenles : grant</i>
2371 <i>fait : fui</i>	

§ 30. 5-6

1021 <i>vei : venir</i>	2106 <i>molt : malement</i>
1858 <i>toz : tens</i>	3800 <i>claimt : quite</i>

§ 31. 5-7

443 <i>mist : main</i>	2563 <i>vint : veltres</i>
999 <i>blans : blois</i>	2656 <i>premiers : parlat</i>
2558 <i>vedeit : venir</i>	3585 <i>nut : nut</i>

§ 32. 5-8

656 <i>Rodlant : riedreguarde</i>	1842 <i>chevalchet : Charle-</i>
1282 <i>Torgis : Tortelose</i>	<i>magnes</i>
1486 <i>cođart : cođardie</i>	1939 <i>Franceis : fierent</i>
	2396 <i>portent : paredis</i>

§ 33. 5-9

236 <i>toz : toluz</i>	1895 <i>Yvórie : Ivon</i>
327 <i>trop : maltalant</i>	2144 <i>fel : ferrat</i>

§ 34. 5-10

3463 <i>chevalchet : champ</i>	3846 <i>pleges : plait</i>
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§ 35. 6-7

1118 <i>forz : freiz</i>	2244 <i>toz : tens</i>
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§ 36. 6-8

886	<i>molt : males</i>	2943	<i>blanche : barbe, also</i>
2347	<i>seignor : saint</i>	4001	
		3021	<i>avrat : altretant</i>

§ 37. 6-9

122	<i>premerains : parlét</i>	2587	<i>tere : trestornent</i>
174	<i>Geriers : Gerins</i>	2795	<i>poign : perdiét</i>
196	<i>mar : Marsilie</i>	2983	<i>doel : damage</i>
1011	<i>granz : granz</i>	3426	<i>dous : desaffret</i>
1502	<i>donat : diables</i>	3714	<i>esforciét : eschange</i>
2317	<i>reluis : reflambes</i>		

§ 38. 6-10

341	<i>baston : brief</i>	2580	<i>corent : crote</i>
727	<i>morst : mals</i>	2966	<i>marbre : mis</i>
1201	<i>deseivret : dos</i>	3031	<i>Charles : chiere</i>
1284	<i>derompit : doubles</i>	3332	<i>porprises : parz</i>
1530	<i>baiset : boche</i>	3687	<i>veident : vont</i>
2193	<i>poet : plort</i>	3722	<i>plorent : plaignent</i>
2250	<i>blanches : beles</i>		

§ 39. 7-8

2010	<i>mort : molt</i>	2361	<i>voelt : veirement</i>
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§ 40. 7-9

1026	<i>Rodlanz : respont</i>	2734	<i>irat : itant</i>
1329	<i>maile : menude</i>	2746	<i>vienge : vedeir</i>
1683	<i>poet : preisier</i>	2858	<i>avant : aler</i>
2512	<i>lune : luisant</i>	3792	<i>piez : presentet</i>

§ 41. 7-10

1602	<i>fer : fust</i>	3941	<i>afublent : altres</i>
2720	<i>Rodlanz : riches</i>	-	3993 <i>Deu : dire</i>
2936	<i>voldreie : vivre</i>		

§ 42. 8-9

303	<i>rit : Rodlantz</i>	1570	<i>mil : mangons</i>
944	<i>porz : passant,</i>	2124	<i>veit : venir</i>
	1766 <i>porz : passanz,</i>	3141	<i>sont : saffrét</i>
	2772 <i>porz : passer</i>	3746	<i>saint : Silvestre</i>
1338	<i>champ : chevalchet</i>		

§ 43. 8-10

159	<i>tendre : tref</i>	2844	<i>fuient : Franc</i>
1879	<i>forz : fiers</i>	3530	<i>morz : milie</i>
2334	<i>barbe : blanche, also:</i>	3784	<i>raison : rendre</i>
	3618, 3712		

§ 44. 9-10

1190	<i>mals : moz</i>	1410	<i>tel : trente</i>
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B. Alliterations consisting of three alliterating words

89	<i>mules : amener : Marsilies</i>	(4: 7: 9)
657	<i>puis : port : passage</i>	(2: 6: 9)
782	<i>reis : Rodlantz : receüt</i>	(2: 5: 8)
908	<i>Marsilies : molt : merçidét</i>	(3: 5: 8)
953	<i>venez : vedrez : veirement</i>	(1: 6: 8)
1339	<i>tient : trenchet : taillet</i>	(1: 7:10)
1579	<i>diënt : Deus : doel</i>	(1: 5: 7)
1604	<i>Franceis : Frans : fus</i>	(3: 5:10)
1825	<i>bien : batierent : bastons</i>	(1: 3: 9)
1898	<i>dist : Damnesdeus : doinst</i>	(1: 5:10)
2125	<i>fait : forz : fiers</i>	(3: 4: 6)
2169	<i>arcevesque : alat : aidier</i>	(2: 7: 9)
2690	<i>passent : portes : ponz</i>	(1: 4:10)
2873	<i>pitét : poet : plort</i>	(1: 6:10)
2955	<i>asez : at : abez</i>	(1: 4: 9)
3608	<i>Charles : chancelet : chaðuz</i>	(1: 3: 9)
3809	<i>clamez : quite : conte</i>	(2: 4: 6)
3833	<i>fel : felonie : fist</i>	(4: 6:10)
3898	<i>Deus : dous : dreit</i>	(1: 8:10)
3998	<i>chrestien : reclaiment : crident</i>	(2: 7:10)

C. Alliterations consisting of four alliterating words

825	<i>pitét : prent : poet : plort</i>	(1:4:6:10)
3606	<i>prent : pleine : palme : plus</i>	(1:6:8:10)

D. More than one alliteration in a verse line

§ 1. model a : a : b : b

1053	<i>respont : Rodlantz : fereie : fols</i>	(1:3:6:10)
1111	<i>fait : fiers : leons : leuparz</i>	(3:4:6: 9)
1608	<i>dist : Deus : tot : tramette</i>	(1:5:6: 9)

§ 2. model a : b : b : a

123	<i>dist : salvez : seiez : Deu</i>	(2:5:7:10)
	also: 428, 676	
143	<i>dist : messages : molt : dit</i>	(1:3:8:10)
199	<i>Pris : Valterne : tere : Pine</i>	(1:4:7:10)
1506	<i>cors : trenchet : tres : costét</i>	(2:4:5: 7)
1694	<i>tanz : vassals : vedez : tere</i>	(1:3:5:10)
2597	<i>altre : mot : molt : haltement</i>	(2:4:5: 6)
3906	<i>dist : Pinabels : placet : Damnedeu</i>	(1:2:6: 8)

§ 3. model a : b : a : b

537	<i>paiens : molt : puis : merveillier</i>	(3:5:7: 8)
841	<i>magnes : poet : muđer : plort</i>	(4:6:7:10)
1047	<i>diënt : Franceis : dehét : fuit</i>	(1:3:5:10)
1091	<i>mielz : voeill : morir : vaignet</i>	(1:2:3:10)
1449	<i>Marsilies : vient : mi : valedę</i>	(1:4:6: 9)
1454	<i>sept : milie : sonent : menede</i>	(1:2:6: 9)
2016	<i>priet : Deu : paredis : donget</i>	(2:4:6:10)
2241	<i>priët : Deu : paredis : doinst</i>	(2:4:6:10)
2271	<i>halt : sont : halt : sont</i>	(1:2:7: 8)
2641	<i>laissent : Marbrise : laissent : Marbrose</i>	(1:3:7: 9)
3217	<i>eschieles : trente : establissent : tost</i>	(1:4:5:10)
3720	<i>pert : chiet : piez : Charlemagne</i>	(1:5:7: 8)
3846	<i>dist : pleges : demant : plait</i>	(1:5:7:10)

II. Alliterations extending over two verse lines¹

A. Alliterations consisting of three alliterating words

§ 1. Two alliterating words in the first, one in the second verse line

31-2	<i>mil : mudiers : muls</i>	(6: 9: 8)
57-8	<i>trenchier : testes : testes</i>	(7:10: 8)
66-7	<i>Machiner : Maheu : Malbien</i>	(2: 9: 6)
125-6	<i>mandet : Marsilies : molt</i>	(4: 6: 4)
209-10	<i>prist : puis : enprise</i>	(4: 6:10)
222-3	<i>mandet : Marsilion : mains</i>	(4: 7: 8)
227-8	<i>mort : moerjuns : mont</i>	(7: 9:10)
264-5	<i>Reins : renc : rei</i>	(4:10: 4)
285-6	<i>tant : tuit : toz</i>	(1: 5: 5)
400-1	<i>tot : talent : teres</i>	(6: 9: 6)
409-10	<i>tote : tint : tot</i>	(6:10: 1)
416-7	<i>sals : seiez : saintes</i>	(5: 6: 6)
480-1	<i>mul : mule : malvais</i>	(2: 4: 7)
496-7	<i>dist : dit : dreiz</i>	(2: 8: 7)
527-8	<i>riches : reis : recredanz</i>	(2: 4: 5)
	also: 542-3, <i>riches : reis</i>	
555-6	<i>same</i>	(2: 4: 8)
762-3	<i>parlat : padraestre : pute</i>	(5: 9: 9)
809-10	<i>desrenget : destreiz : descendrat</i>	(3: 6: 2)
942-3	<i>sont : sosduiant : seignor</i>	(2: 8: 5)
969-70	<i>Franceis : France : floride</i>	(1: 6: 9)
983-4	<i>diënt : diables : dist</i>	(1: 6: 2)
1002-3	<i>fut : fut : reflambeit</i>	(2: 7: 9)
1008-9	<i>respont : Rodlanz : rei</i>	(1: 3:10)
1012-3	<i>perdre : peil : empleit</i>	(4:10:10)
1047-8	<i>Franceis : fuit : faldrat</i>	(3:10: 8)
1057-8	<i>paien : porz : plevis</i>	(3:10: 3)
1140-1	<i>sont : asols : seigniez</i>	(2: 4: 9)
1159-60	<i>cors : cler : compaing</i>	(1: 7: 3)
1209-10	<i>proz : porz : perdrat</i>	(4:10: 3)

1. It goes without saying that both lines belong to the same *laisse*.

1255-6	<i>Franceis : foïr : feroins</i>	(3 : 9 : 5)
1285-6	<i>met : more : mist</i>	(8:10 : 9)
1308-9	<i>douze : dis : dous</i>	(2 : 6 : 4)
1315-6	<i>costét : conduist : cors</i>	(3 : 6 : 6)
1325-6	<i>cheval : Chernuble : charboncle</i>	(2 : 9 : 7)
1371-2	<i>tote : teste : trenchet</i>	(1 : 4 : 1)
1417-8	<i>moerent : milliers : mort</i>	(1 : 6 : 6)
1439-40	<i>mort : milliers : milliers</i>	(4 : 6 : 3)
1472-3	<i>males : molt : Marie</i>	(4 : 6 : 9)
1483-4	<i>molt : medisme : molt</i>	(1 : 9 : 8)
1539-40	<i>met : more : mist</i>	(8:10 : 9)
1543-4	<i>païen : presse : prodome</i>	(3 : 7 : 9)
1560-1	<i>Charles : chiers : chevalier</i>	(7:10 : 8)
1614-5	<i>Capuël : Capadoce : claimet</i>	(2 : 8 : 7)
1618-9	<i>ferir : force : fraint</i>	(3:10 : 6)
1643-4	<i>voelt : valt : vertuosement</i>	(4 : 8 : 6)
1698-9	<i>fredre : faire : comfaiement</i>	(4:10 : 2)
1703-4	<i>porz : passanz : plevi</i>	(8 : 9 : 3)
1725-6	<i>mielz : mesure : mort</i>	(1 : 3 : 4)
1730-1	<i>mort : Marsilies : mar</i>	(4 : 9 : 7)
1800-1	<i>blans : blois : baron</i>	(5:10 : 7)
1873-4	<i>voeillet : vengier : vait</i>	(7 : 9 : 6)
1883-4	<i>respont : Rodlanz : recomenciét</i>	(1 : 3 : 7)
1992-3	<i>pres : poet : poisset</i>	(4 : 6 : 5)
2011-2	<i>testc : tornent : tote</i>	(7:10:10)
2070-1	<i>presse : paiens : piét</i>	(4 : 9:10)
2099-2100	<i>quens : combat : cors</i>	(2 : 9 : 3)
2173-4	<i>plaies : pans : piz</i>	(4 : 6 : 4)
2227-8	<i>petit : pas : poet</i>	(2 : 4 : 7)
2288-9	<i>fiert : fut : froisset</i>	(2 : 8 : 1)
2298-9	<i>piez : puet : perdupe</i>	(4 : 7 : 9)
2310-1	<i>tens : tenude : tel</i>	(8 : 9 : 4)
2373-4	<i>destre : Deu : descendant</i>	(2 : 8 : 6)
2400-1	<i>plein : piét : païen</i>	(9:10 : 9)
2419-20	<i>pitiét : plort : plorent</i>	(3:10 : 1)
2422-3	<i>pasment : plusor : proz</i>	(6 : 9:10)
2426-7	<i>podez : poldros : païenor</i>	(3 : 9 : 8)

2447-8	<i>veit : vespre : verte</i>	(2: 6: 4)
2505-6	<i>more : mercit : manovrer</i>	(6: 7: 8)
2517-8	<i>poet : plort : priët</i>	(2: 6: 2)
2555-6	<i>altre : avison : Ais</i>	(7: 8: 6)
2576-7	<i>moillier : Bramimonde : molt</i>	(6:10: 5)
2600-1	<i>fait : felonie : faillirent</i>	(7: 8: 9)
2686-7	<i>Baliganz : baron : baston</i>	(2: 9: 9)
2695-6	<i>demeinent : dolor : deus</i>	(5: 9: 4)
2707-8	<i>message : mantels : montét</i>	(3: 7: 3)
2744-5	<i>filz : fille : fut</i>	(5: 7: 6)
2770-1	<i>Marsilies : mandét : mort</i>	(3: 9: 8)
2780-1	<i>Durendal : donat : destre</i>	(2: 6: 2)
2787-8	<i>quite : clame : comencet</i>	(1: 4: 5)
2863-4	<i>raison : Rodlant : regnét</i>	(3: 7: 9)
2868-9	<i>plus : poet : pui</i>	(1: 4: 8)
2878-9	<i>piët : plein : prist</i>	(4: 9: 7)
2905-6	<i>parenz : prot : pleines</i>	(3:10: 5)
3038-9	<i>sont : sont : sont</i>	(4: 7: 4)
3068-9	<i>eschiele : establide : est</i>	(3: 8: 4)
3087-8	<i>barbes : blanches : brónies</i>	(7:10: 7)
3152-3	<i>tient : Maltét : tinels</i>	(1:10: 9)
3167-8	<i>piez : poet : païen</i>	(4: 6: 1)
3184-5	<i>bels : Baliganz : bons</i>	(1: 8: 6)
3226-7	<i>Sorbres : Sorz : siste</i>	(6:10: 3)
3237-8	<i>eschieles : establissent : est</i>	(1: 5: 4)
3298-9	<i>païen : Preciose : perte</i>	(1: 5:10)
3370-1	<i>conduit : cors : cols</i>	(1: 4: 6)
3411-2	<i>filz : fredres : furent</i>	(4: 6: 5)
3532-3	<i>vassals : vestit : vit</i>	(3: 8: 9)
3557-8	<i>dites : Deu : demandereiz</i>	(1: 6: 7)
3596-7	<i>pais : païen : apresentet</i>	(1: 8: 9)
3617-8	<i>trenchet : teste : tot</i>	(1: 4: 2)
3710-1	<i>per : prendre : pesance</i>	(8:10: 9)
3713-4	<i>mort : demandes : molt</i>	(7:10: 5)
3740-1	<i>altre : ait : atent</i>	(6:10: 7)
3896-7	<i>Tiedris : tendrai : toz</i>	(3: 7: 1)
3963-4	<i>moerget : merveillos : amener</i>	(4: 6: 7)

§ 2. One alliterating word in the first, two in the second verse
line

32-3	<i>chargiez : charre : chareier</i>	(9: 4: 8)
106-7	<i>Gefreiz : Gerins : Geriers</i>	(1: 6: 9)
163-4	<i>matin : messe : matines</i>	(7: 1: 3)
242-3	<i>deit : diënt : dus</i>	(6: 1:10)
252-3	<i>seignor : Sarrazin : Sarragoce</i>	(1: 2: 6)
333-4	<i>dut : diënt : Deus</i>	(3: 1: 5)
349-50	<i>tant : tuit : tant</i>	(5: 2: 5)
361-2	<i>part : Pinabel : per</i>	(4: 2:10)
410-1	<i>milie : mot : mot</i>	(6: 6: 9)
418-9	<i>message : mains : mont</i>	(3: 4:10)
437-8	<i>morrez : Marsilies : molt</i>	(2: 3: 7)
439-40	<i>fut : ferir : fust</i>	(7: 1: 7)
508-9	<i>dist : destre : deiz</i>	(2: 8:10)
576-7	<i>corteis : conte : creit</i>	(9: 4:10)
584-5	<i>riedreguardc : Roqlanz : riches</i>	(2: 7:10)
589-90	<i>bataille : bleciede : blesmide</i>	(3: 6: 9)
620-1	<i>meillor : mil : mangons</i>	(5: 8: 9)
632-3	<i>bien : baisierent : boches</i>	(1: 3: 6)
665-6	<i>atent : treüt : tere</i>	(6: 3:10)
669-70	<i>matin : messe : matines</i>	(7: 1: 3)
742-3	<i>riedreguarde : respont : Roqlanz</i>	(8: 3: 5)
780-1	<i>tendut : trovez : tres</i>	(9: 3: 6)
787-8	<i>dit : Deus : desment</i>	(2: 1: 9)
807-8	<i>faire : Franceis : France</i>	(10: 3: 6)
821-2	<i>pulceles : pitét : plort</i>	(3: 7:10)
822-3	<i>at : altres : angoissos</i>	(4: 4: 8)
847-8	<i>muls : Marsilies : mandet</i>	(1: 1: 4)
853-4	<i>plus : païen : prit</i>	(7: 3: 6)
973-4	<i>podrom : paiens : parfondement</i>	(3: 3: 5)
1035-6	<i>mesure : medïsmes : molt</i>	(6: 3: 7)
1072-3	<i>retorneront : respont : Roqlanz</i>	(6: 7: 9)
1090-1	<i>valor : voeill : vaignet</i>	(8: 2:10)
1136-7	<i>descendent : Deu : benedïst</i>	(3: 6:10)
1190-1	<i>Franceis : felon : Franceis</i>	(3: 1: 3)
1195-6	<i>destre : Deus : doel</i>	(6: 5: 8)

1210-1	<i>France : ferez : Franc</i>	(5: 1: 4)
1246-7	<i>ferir : frainst : desconfist</i>	(9: 4:10)
1266-7	<i>cors : contreval : quat</i>	(7: 5:10)
1275-6	<i>ferir : frainst : flors</i>	(6: 4:10)
1306-7	<i>mist : mort : mil</i>	(10: 2: 7)
1517-8	<i>malvaisement : mielz : moerjom</i>	(5: 4: 6)
1522-3	<i>sainz : serez : seçant</i>	(1: 7: 9)
1596-7	<i>soleil : siét : Saltperdut</i>	(3: 1: 8)
1625-6	<i>vait : Valérie : Viviers</i>	(2: 3: 6)
1631-2	<i>doel : dist : Deus</i>	(3: 1: 5)
1816-7	<i>conte : comandat : cous</i>	(6: 2: 6)
1924-5	<i>fel : ferez : forbides</i>	(4: 1: 9)
1940-1	<i>out : ont : orgoeil</i>	(9: 4: 6)
1979-80	<i>descolorez : clers : cors</i>	(6: 4: 8)
1983-4	<i>compaign : cors : contrevaillet</i>	(3: 7: 8)
2030-1	<i>morz : mot : marchis</i>	(4: 4: 9)
2042-3	<i>vencuz : voeillet : vals</i>	(9: 1: 8)
2063-4	<i>recredanz : recomencent : crit</i>	(3: 3:10)
2085-6	<i>resailit : Rodlant : reguardet</i>	(7: 1: 3)
2087-8	<i>vencuz : vassals : vis</i>	(9: 3: 7)
2147-8	<i>pesmes : perdut : pers</i>	(2: 1:10)
2445-6	<i>trovez : tienent : tuit</i>	(9: 1: 5)
2613-4	<i>briés : Babilonie : Baligant</i>	(7: 2: 5)
2616-7	<i>sorvesquiét : Sarragoce : socorre</i>	(2: 2: 6)
2774-5	<i>riedreguarder : Rodlantz : remés</i>	(7: 3: 9)
2778-9	<i>reis : Rodlantz : remés</i>	(2: 3: 9)
2829-30	<i>pernez : poign : pris</i>	(1: 2: 6)
2839-40	<i>doel : degrez : descent</i>	(2: 3: 9)
2934-5	<i>mise : mort : molt</i>	(10: 4: 5)
2945-6	<i>dist : dolor : demenez</i>	(6: 3: 6)
2970-1	<i>comandet : Milon : marchis</i>	(4: 1: 9)
3115-6	<i>cors : cler : contenant</i>	(4: 1: 8)
3155-6	<i>montez : Marcules : mer</i>	(9: 5:10)
3206-7	<i>podez : pan : pais</i>	(7: 6: 9)
3208-9	<i>Val-Marchis : Malprimes : mercit</i>	(9: 3: 9)
3218-9	<i>merveillous : menor : milie</i>	(6: 3: 6)
3239-40	<i>travers : Turs : tierce</i>	(9: 4: 7)

3243-4	<i>siste : sedme : Samuël</i>	(3: 3: 8)
3466-7	<i>derompiét : dous : deseivret</i>	(6: 2: 6)
3479-80	<i>damage : doel : departet</i>	(9: 1: 9)
3537-8	<i>paiens : placet : portez</i>	(3: 4: 7)
3558-9	<i>Franc : fel : fierget</i>	(4: 4: 6)
3603-4	<i>fiert : frait : fendut</i>	(1: 7: 9)
3621-2	<i>mot : montez : magnes</i>	(4: 5:10)
3646-7	<i>doel : diables : donet</i>	(4: 7:10)
3772-3	<i>mort : messages : Marsilion</i>	(6: 1: 7)
3824-5	<i>sire : savez : servit</i>	(2: 2: 9)
3845-6	<i>destre : dist : demant</i>	(6: 1: 7)
3908-9	<i>mortel : mielz : morir</i>	(9: 1: 3)
3916-7	<i>fiert : fous : fait</i>	(2: 4: 8)
3926-7	<i>fiert : frait : fendut</i>	(1: 7: 9)
3932-3	<i>penduz : parenz : plaidiét</i>	(9: 3: 6)

B. Alliterations consisting of more than three alliterating words

§ 1. Two alliterating words in the first, two in the second verse line

49-50	<i>Franceis : desfaire : Franc : France</i>	(3:10: 1: 6)
889-90	<i>poignant : Malprimes : plus : piét</i>	(3: 6: 1: 4)
1272-3	<i>empeint : passet : pleine : place</i>	(2:10: 1:10)
1505-6	<i>colp : quit : cors : costét</i>	(4: 6: 2: 7)
2016-7	<i>Deu : donget : benedist : dolce</i>	(4:10: 4:10)
2363-4	<i>quens : conquerant : claimet : colpe</i>	(4: 8: 1: 4)
3172-3	<i>bien : baron : blanche : barbe</i>	(5: 9: 1: 4)
3481-2	<i>fierent : Franceis : froissent : forbit</i>	(4: 5: 1: 9)
3615-6	<i>fiert : France : fraint : reflambent</i>	(1:10: 4:10)

§ 2. One alliterating word in the first, three in the second verse line

3122-3	<i>at : amor : altretel : altre</i>	(6: 3: 5:10)
3860-1	<i>messes : molt : metent : mostiers</i>	(4: 1: 5: 9)
3890-1	<i>dementent : Deus : dist : dreit</i>	(3: 2: 3: 6)

§ 3. Three alliterating words in the first, one in the second verse line

181-2	<i>Marsílies : tramis : messages : masse</i>	(3: 7: 9:10)
540-1	<i>tantes : teres : travailliét : tanz</i>	(2: 4: 8: 1)
1030-1	<i>Sarrazins : sont : asemblét : sont</i>	(2: 7: 9: 8)
1438-9	<i>Franceis : France : ferut : fols</i>	(1: 4: 6:10)
1843-4	<i>brónie : barbe : blanche : baron</i>	(4: 8:10: 7)
1891-2	<i>brochet : bien : Bevon : Belne</i>	(1: 4: 9: 6)
3125-6	<i>passent : puis : plus : parfondes</i>	(1: 4: 9: 3)

§ 4. Two alliterating words in the first, three in the second verse line

3846-7	<i>pleges : plait : parenz : plevist : Pinabels</i>	(5:10:3:6:8)
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§ 5. Two alliterations, the one of three, the other of two alliterating words

3980-1	<i>creidre : Deu : chrestientét : demandet : Deus</i>	(1:4:5:9:7)
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III. Alliterations extending over three verse lines

A. Alliterations extending over four alliterating words

§ 1. (model: a/a : a/a)

91-3	<i>mises : montét : message : mains</i>	(10:3: 7: 4)
700-2	<i>font : Franc : font : France</i>	(5: 1: 5: 4)
1304-6	<i>fiert : frainst : desconfist : fort</i>	(6: 4:10: 2)
1353-5	<i>ferir : frainst : flor : fors</i>	(3: 4:10: 1)
1399-1401	<i>tante : tant : tante : tant</i>	(5: 1: 8: 1)
1408-10	<i>perdit : plait : pendre : parenz</i>	(3: 2:10: 3)
1420-2	<i>perdent : pers : parenz : porz</i>	(4: 6: 9: 7)
1715-7	<i>dist : dis : deignastes : damage</i>	(1: 4: 9: 9)
2306-8	<i>tantes : tantes : teres : tient</i>	(1: 2: 4: 4)
2308-10	<i>at : ait : altre : at</i>	(8: 3: 7: 6)
2332-4	<i>teneit : teres : tantes : tient</i>	(7: 8:10: 4)

2381-2	<i>muder : medisme : metre : mercit</i>	(3: 3: 7: 9)
2593-5	<i>porter : plusors : peintes : ploret</i>	(3: 1: 6: 6)
2640-2	<i>mer : Marbrise : Marbrose : amont</i>	(4: 3: 9: 4)
2994-6	<i>Marsone : mort : Malpalin : molt</i>	(9: 4: 5: 5)
3011-3	<i>repentent : Rodlant : rendre : respont</i>	(9: 3:10: 1)
3393-5	<i>afchiede : fut : fort : fins</i>	(9: 6: 8: 7)
3400-2	<i>païen : pleniens : perdent : plus</i>	(1: 3:10: 1)
3691-3	<i>sages : sarcous : seignors : saint</i> --	(7: 3: 9: 2)
3724-6	<i>pasmede : pitiét : ploret : prent</i>	(9: 1: 6: 1)
3905-7	<i>parlét : Pinabels : placet : parentét</i>	(9: 2: 6: 8)

B. Alliterations consisting of more than four alliterating words

§ 1. model: a:a / a:a / a

553-5	<i>tantes : teres : tanz : trenchanz : tanz</i>	(2:4:1:9:1)
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§ 2. model: a / a : a / a : a

1022-4	<i>flambeios : feront : Franceis : fel : faite</i>	(8:3:6:4:6)
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§ 3. model: a : a / a : a : a / a

2229-31	<i>at : at : ainz : alast : arpent : avant</i>	(2:6:1:3:7:9)
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IV. Alliterations extending over more than three verse lines

794-8	<i>vint / vint : vint / vint / vint : vieilz / venuz</i>	(1:2:7:1:1:10:1)
1491-4	<i>colpez / corte : quisse : crope / costez / code : crignete</i>	(3:1:4:7:3:4:7)
1636-40	<i>vaillanz / vertuos : vassals / veie / vit : veirement / visage</i>	(9:2:6:4:4:8:3)

Let us now determine the characteristic traits of Teutonic alliteration. Lachmann¹ defined it as follows: "Alliteration—

1. Ersch und Gruber, I, 166.

nennt man die in der nordischen Dichtkunst gebräuchliche Art von Assonanz, die durch gleiche Anfangsbuchstaben der Wörter hervorgebracht wird. Alle Selbstlauter reimen aufeinander ohne Unterschied; hingegen manche besonders hörbare Verbindungen von Mitlautern, wie *st*, *sp*, erfordern genaue Wiederholung, so dass z. B. ein einfaches *s* nicht als Reim darauf gelten würde. Es ist natürlich, dass die Buchstabenreime, wo möglich, auf die bedeutenderen Wörter fallen müssen: sie können selbst in der Mitte der Wörter sein nach weniger betonten Vorsilben. Auf den Versbau hat die Alliteration den bedeutendsten Einfluss. Ein strenges Silbenzählen kennt zwar die nordische Poesie nicht, aber jede Halbzeile erfordert zwei Hebungen, welche eben durch die Reimbuchstaben bezeichnet werden. Auf dem ersten ruht die erste Hebung; darauf reimen gewöhnlich zwei andere, einer, der auch fehlen kann, in der zweiten Hebung des ersten Halbverses, der andere, notwendige, auf einer der beiden Hebungen des zweiten. Nur die Hebungen, aber nicht die Silben vor oder zwischen ihnen werden genau gezählt; oft können die letzteren sogar fehlen."

H. Jordan¹ characterized Germanic alliteration in this way:

1. Only the same consonants, but all vowels alliterate with each other.
2. Alliteration coincides with the arsis.
3. It must recur in both hemistichs.
4. It must recur in all verse lines.

To this should be added that the groups *sk*, *sp*, *st* are treated as one consonant, at least until the later Anglo-Saxon period.

Latin alliteration, on the other hand, is characterized by H. Jordan in the following words²: "In der römischen Kunstpoesie besteht die Alliteration in der unmittelbaren Aufeinanderfolge consonantisch gleich anlautender Wörter: die vokalischen Gleichklänge treten dagegen ganz in den Hintergrund, desgleichen die Alliteration nicht unmittelbar sich folgender Wörter.—Ist im Trimeter des Plautus von einer an-

1. *Kritische Beitr.*, p. 170.

2. *Ibid.* p. 171.

deren Art der Alliteration als der bald hier, bald da auftauchenden Aufeinanderfolge gleich anlautender Wörter keine Rede, so sucht man auch in der hexametrischen Dichtung vergebens nach einer nur einigermaßen häufigen Verteilung alliterierender Wörter auf beide Vershälften, geschweige dass hier oder dort jeder Vers alliterierte oder irgend ein Zusammenhang mit der Hebung hervorträte. Es muss also geradezu geleugnet werden, dass die Dichter dieser Periode für die Alliteration als versbildendes Element auch nur das geringste Gefühl gehabt haben: sie wenden sie an, wie es in der ungebundenen Rede geschah, wenn man bedeutsam, spruchartig, feierlich, eindringlich redete und um so häufiger, als diese Elemente in der gebundenen Rede vorwalten, aber doch immer in verhältnismässig geringem Umfange, da höchstens ein Siebentel aller Verse mit Alliterationen bedacht ist."

J. Maehly¹ formulates the difference between Teutonic and Latin use of alliteration in a similar way: "Hier muss gleich zu Anfang als Unterschied von der deutschen Alliteration der Umstand betont werden, dass diejenige der classischen Völker sich nicht auf die Sphäre der Consonanten beschränkt, sondern auch die Vocale in ihren Bereich zieht. Ueberhaupt ist sie hier an kein strengeres, kunstmässigeres Gesetz gebunden, wie in jener altsächsischen, angelsächsischen und nordischen Poesie. Wenn hier in zwei zusammengestellten Verszeilen wenigstens zwei, meistens drei *betonte* Silben mit gleichem Anlaut beginnen müssen, so kommt bei römischen und griechischen Dichtern die Zahl der alliterierenden Silben ebensowenig in Betracht, als Arsis oder Thesis, Quantität oder Accent, sondern die Anwendung oder Nichtanwendung der Alliteration in beliebiger Ausdehnung ist so willkürlich als möglich und dem Takt des Schriftstellers völlig anheimgegeben."

Such is also Wölfflin's opinion on the subject²: "Die Poesie der Römer dagegen, welche in dem Quantitätenprinzipie ein Genüge fand, hat zur weiteren Erhöhung der Schönheit die

1. *Ueber Alliteration*, p. 209.

2. *Ueber die alliterierenden Verbindungen*, pp. 21-2.

Alliteration nur in freierer Weise über die Verse ausgegossen, ohne sie zum notwendigen Bindemittel je zweier Verse oder Vershälften zu erheben und im Verlaufe der Jahrhunderte auch diese Beigabe immer mehr eingebüsst."

Jordan, Maehly, Wölflin, and most of the scholars who have collected and classified examples of Latin alliteration considered only the poets of antiquity, probably because no work exists to-day which deals adequately with the use of alliteration in Mediæval Latin literature. However, a superficial glance at the examples given by Fuchs¹ will suffice to convince us that alliteration, far from going out of fashion, became more and more prominent after the fall of the Roman empire. At the same time it underwent certain modifications, so that the statements of the above mentioned authors concerning the use of alliteration by the classics no longer hold true for Mediæval Latin authors. Kawczynski² quotes a passage from the *Etymologies* of Isidore of Seville to this effect: "*Paromoeon est multitudo verborum ex una littera inchoantium quale est apud Ennium: o Tite tute Tati tibi tanta tyranne tulisti*, sed hoc bene temperat Virgilius dum non toto versu utitur hac figura ut Ennius, sed nunc in principio versus tantum, nunc in medio, ut: *Quaeque lacus late / liquidos quaeque aspera dumis* nunc autem in fine, ut: *Sola mihi tales casus / Cassandra canebat*."

As early as 1882 Wilhelm Meyer³ wrote: "Alliteration und Assonanz finden sich als rhetorisches Kunstmittel in allen Sprachen bisweilen angewendet, allein erst die regelmässige Wiederholung macht dieselben zu gesetzmässigen Bestandteilen der poetischen Technik. Alliteration findet sich in sehr alter Zeit zuerst bei Virgilius Maro."

Let us then examine the alliterations found in the *Roland* and try to determine their origin, according to the criteria given above. As was stated on p. 2, we have no means of ascertaining whether or not two words beginning with different

1. *Die romanischen Sprachen*, pp. 287-95.

2. *Essai comparatif*, p. 104.

3. *Gesammelte Abhandlungen*, I, 190.

vowels can be considered as alliterating, or whether their occurrence is due to mere chance. The first criterium of H. Jordan is then of no avail for our research.

As the second point, we shall mention the one not given by Jordan, but contained as an essential in Lachmann's definition. It concerns the treatment of *s* followed by a consonant. It is obvious that if there are fewer instances of *sp* and *st* alliterating with *s*+vowel than there are of *sp* and *st* alliterating with themselves, we must say that there exists a characteristic common to the alliterations of the *Roland* and those of Teutonic poetry. The opposite result would, however, not exclude altogether the possibility of Teutonic origin, since in late Anglo-Saxon poetry this separation of the three sounds, *s* followed by a vowel, *sp*, and *st*, was no longer observed. As a matter of fact, we find no alliterations with *s*+consonant in the Old French poem, a situation which is certainly due to the scarcity of words beginning with *sp* or *st*. Thus also the second criterium fails.

The second point in Jordan's summary expresses the close connection which exists between alliteration and the rhythm of Teutonic verse, which is based on the number of arses. The French verse being the representative of an entirely different principle of versification, that of counting the syllables, it is clear that even if the use of alliteration were taken over from the Teutonic literatures, it must have been modified and adapted to the Romance verse. The Old French ten-syllable verse, such as appears in the *Roland*, has two fixed, stressed syllables, the fourth, followed either by the cæsura directly or by an unstressed (feminine) syllable, which does not count, and the tenth, followed by the end of the verse line or by a feminine syllable. We should, therefore, expect these syllables, the fourth and the tenth, more than any others, to take the place of the Teutonic arses which carry alliteration.

Since the Germanic long verse line (Langzeile) is not limited to any number of syllables, it is conceivable that a French poet writing in ten-syllable verses should, when adopting the use of alliteration, either consider one ten-syllable line as his

verse unit, making it take the place of the Teutonic verse line and the cæsura after the fourth counted syllable that of the Teutonic cæsura, or unite two ten-syllable verses, regarding the verse end of the first line as having taken the place of the cæsura of his model. Which of the two ways the poet follows will incidentally depend upon the length and structure of his Teutonic model.

Let us consider the former of the two possibilities. In short Teutonic verse two alliterating words, one in each hemistich, are the rule. We should then expect alliteration of the type 4-10 to be most frequent, although even this would be against the norm of the Teutonic verse, which generally requires that the second alliterating word be at the beginning of the second hemistich, not at the end. Our expectation is far from being realized on examining the facts: the types which are represented by the largest figures are 1-4 with 22 and 1-3 with 24 examples, whereas the type 4-10 stands in the sixth place. The type 1-4 and 1-3 represent entirely un-Germanic alliterations, the two alliterating words occurring in the same hemistich.

If the supposed verse model were a "long line," that is, a line containing many syllables, he would have found alliteration of three alliterating words to be the general rule. According to our assumption that the fixed stressed syllables of the Romance verse were the only ones which could have taken the place of the Teutonic arses, the three alliterations would have to be of the type 4-10-4, since in the most common type of this kind of alliteration the third alliterating word stands at the beginning of the second hemistich of the Germanic verse line. In the *Roland* we find only one example of this type in a total of 106 alliterations consisting of three alliterating words, the first two of which are found in the first, the third in the second ten-syllable line. Thus conditions 2 and 3 of Jordan's summary remain unfulfilled.

As for the fourth point of Jordan, we shall see later that only 18.3 per cent of all verses of the *Roland* contain alliteration. We come, therefore, to the conclusion that the use of

alliteration in the *Chanson de Roland* cannot be of Teutonic origin.

Here a special reservation must be made for the six pairs of alliterating personal proper names which occur in the poem. They are the following:

<i>Clarifan</i> : <i>Clariien</i> 2670	<i>Gerins</i> : <i>Geriers</i> 107, 174, 2404
<i>Estramariz</i> : <i>Eudropin</i> 64	<i>Machiner</i> : <i>Maheu</i> 66
<i>Gefreit</i> : <i>Jozeran</i> 3535	<i>Yvórie</i> : <i>Ivon</i> 1895

Professor Pio Rajna¹, in 1884, called attention to the fact that these names find their parallel in the Germanic epic, as *Hettel* and *Hilde*, *Lindegast* and *Lindeger*, *Sigemunt* and *Sigelint*, etc. Kristoffer Nyrop² held the same opinion, adding that in Old Norse legends and partly also in real life the names of members of the same family, or of such persons as were bound together by some other tie were derived from the same root, as, for instance, *Sigmund* and *Sigurd*, *Sigar* and *Signe*, *Gunnar* and *Gudrun*, etc. Numerous examples are given by Karl Weinhold,³ who distinguishes four classes of alliterating proper names:

1. Such as are merely alliterating: *Buri* : *Bor*; *Ask* : *Embla*; *Yngvi* : *Iorund*.
2. Such as are besides differentiated through ablaut: *Bivur* : *Bavur*; *Ani* : *Oni*, etc.
3. Such as have the whole first part in common: *Thord* : *Thorgerd*; *Vebiorn* : *Vestein*, etc.
4. Such as have related meanings beside alliteration: *Kott* : *Kisi*.

The occurrence of alliterating proper names in Latin is well

1. *Origini*, p. 54; cf. on the same subject, Ludwig Uhland, *Schriften zur Geschichte der Dichtung und Sage*, Band I, Stuttgart, 1865, p. 365.
2. *Storia dell' epopea francese*, pp. 193-4.
3. *Altnordisches Leben*, pp. 264-9.

known. But it appears¹ that only group 1 of the above quoted classification is represented there, while the rest seem to be characteristically Teutonic.

In the *Roland* we find class 1 represented by two examples only: *Estramariz* : *Eudropin* and *Gefreit* : *Jozeran*; whereas we have at least four examples for class 3: *Clarifan* : *Clariien*, *Gerins* : *Geriers*, *Machiner* : *Maheu*, *Yvorie* : *Ivon*. One, the place-names *Marbrise* and *Marbrose*, belongs to both classes 2 and 3. There is no example for class 4 in the poem. Thus seven alliterations out of ten would show decidedly Teutonic origin.

Is it possible to determine whether these alliterating personal proper names are of continental Germanic, Anglo-Saxon or Old Norse origin? Alliterating proper names of all the three types which we find in the *Roland* occur in the three Germanic literatures in question, as can be seen from the examples quoted by Rajna and others. Thus it is impossible to find a definite answer to this question. Did the author of the *Chanson* know the use of alliterating proper names in the actuality, or did he take it from one of the three Teutonic literatures? Pio Rajna supposes the latter of the two possibilities, seeing in these pairs of names a connecting link between the Germanic and the Old French epic. However there is no need for such a conclusion. The name of the supposed author of the *Roland*, Turolfus, goes far to show that Christian names had not altogether succeeded in taking the place of the Scandinavian ones, in Normandy. If such were the case, there is no reason to suppose the old custom of preferring alliter-

1. So Kalbow, *Die germanischen Personennamen*. This seems to be, however, an *a priori* assumption of his, since the whole problem of alliterating proper names in the ancient languages has not yet received adequate treatment. Whether Kalbow's statements with regard to this are true in their entirety is still open to doubt. The names of Semiramis' sons, *Hypates* and *Hydaspes*, which I met in Diodorus Siculus (lib. II, cap. 1) and those of *Ohola* and *Oholiba* which occur in the Old Testament (Ezekiel, XXIII) seem to belong to group 3 of Weinhold and would be an example of the occurrence of this class of alliterations in Greek and Hebrew.

ating proper names to have been abandoned by the Norse settlers. Moreover, the list of the Anglo-Saxon kings of Alfred's family show it well preserved, in spite of the Christian influences, as we see from names such as Ethelbert : Ethelred, Edgar : Edmund, etc. Thus the occurrence of these names in the Old French poem is in itself no proof for a connection between the Teutonic epic and the *chansons de geste*.

Returning now to the alliterations of other than proper names, we have to determine whether the poet's model is to be sought in Classical or in Mediæval Latin literature. To facilitate the examination, let us summarize the points brought out by Jordan, Maehly and Woelfflin as characteristic of the use of alliteration by the Classical poets :

1. In the large majority of cases only successive words alliterate.
2. The cases of consonantic alliteration far outnumber those of vocalic alliteration.
3. The alliterating words are not distributed over both hemistichs.
4. Not every verse contains alliteration, at highest one-seventh.
5. Alliteration and arsis seldom coincide.
6. Alliteration does not serve to link two verses.

Some of these points need a more detailed discussion. It is doubtless true that in most cases only consecutive words alliterate; still there are some examples in the *Aeneid* where the alliterating words are distributed over both hemistichs, and we have seen above that this fact did not pass unnoticed, as when Isidore of Seville quotes Virgil. This was enough to form the starting point of a new school, as we shall see later. Point 2 does not mean much, because, if the individual vowels alliterate only with themselves, as is the case in Latin, the number of vocalic alliterations must needs be inferior to that

of consonantic alliterations; consequently no conclusion can be drawn from the small number of vocalic alliterations in the *Roland*. As for the proportion of the verses containing alliteration, it appears to me to be a dangerous principle to carry purely mathematical computations into this argument. In the particular case of the *Aeneid*, Kvičala¹ came to an entirely different result after such a mathematical procedure, as he found 72 per cent of all verses of the poem to contain alliteration. In such a method all depends upon the judgment of the computer in defining the conception of the term "intentional alliteration as a poetic device." But even if we accept the proportion given by Jordan as the correct one, it would certainly not lead us very far in our task. Let us suppose we know the exact percentage of the verses of the *Roland* which contain alliteration. This would not allow us to conclude that the model was or was not a classical Latin poet, since too much depends upon the taste of the author of the French poem. If he possessed little, he could easily exaggerate a device which he found used with moderation by a classic, say Virgil. On the other hand, if he had good taste and the "sentiment de la mesure," which is the second nature of every true Frenchman, there is a possibility that the model was not a classic, but a second-rate Mediæval author who overdid the use of alliteration, the author of the *Chanson* having enough tact and taste to follow his model with due reserve.

There are left, then, points 1, 3, 5, and 6 to be used in the following examination. When considering point 1, we must bear in mind the fact that the genius of the Latin language was far more favorable to the formation of series of two or more consecutive alliterating words than is the French language. The Latin had the asyndeton which has not come down into Romance; it further had a very elaborate inflexional system, whereas French generally had to use prepositions for Latin genitives, datives and ablatives. It would be a wrong method, therefore, should we merely count the ex-

1. *Neue Beiträge zur Erklärung der Aeneis*, pp. 293ff.

amples of alliterations of two consecutive words; it is necessary to include also those cases where the two alliterating words are separated by a monosyllable, or even by two monosyllables, if in Latin the latter would have been replaced by the asyndeton or by a genitive, dative or ablative. The total number of this type of alliterations in the *Roland* amounts to about 130 out of 465, considering the alliterations consisting of two alliterating words only. Thus it is clearly seen that the author of the French poem followed a principle different from that of the Classical Latin poets.

As for the third point, we find 168 alliterations within the same hemistich against 298 extending over both hemistichs, likewise considering only alliterations consisting of two alliterating words. Again the result is contrary to the rule of Classical Latin tradition.

Quantity playing little or no part in Romance verse, point 5 cannot serve as a criterium.

In the *Roland*, alliteration is decidedly a means of linking two or more verses, there existing altogether 243 such cases against 488 where alliteration is confined to a single verse line; in other words, the first group forms a percentage of 33.2 of the total number of alliterations found in the poem.

We see, then, that in all points which can be regarded as true criteria the technique of the *Roland* differs in the use of alliteration from that of the Classical Latin poets. There is consequently only one possibility left: the influence of Mediæval Latin poetry.

Since a study dealing with the use of alliteration as a poetic device in the works of Mediæval Latin literature is still lacking, there is only one means left to help us in the next task, that of determining the characteristics of Mediæval Latin alliteration: we must limit ourselves to selecting a certain number of verses from different authors who are known to have used alliteration, and to deducing the underlying principles. We shall examine:

1. a poem ascribed to Saint Augustine, quoted by Fuchs¹:
*Claustra carnis praesto frangi clausa quaerit anima,
 Gliscit, ambit, eluctatur exul frui patria*
2. Sidonius Apollinaris, (5th century), *Carmina* VII, 1-2²:
*Phoebe peragrato tandem visurus in orbe
 quem possis perferre parem, da lumina caelo*
3. a piece of rhythmical hexameters, published by W. Meyer-Speyer³ I, 2-4:
*et luctus animae det locum vera dicenti?
 Licet in lacrimis singultus verba erumpant
 de te certissime tuus discipulus loquar*
4. Venantius Fortunatus, *De Childeberto Rege*, (6th century), published by W. Meyer-Speyer⁴ I, 1-3:
*Rex regionis apex et supra regna regimen
 qui caput es capitum, vir capitale bonum,
 ornamentorum ornatus ornatus ornans*
5. Eugenius, Bishop of Toledo, (7th century), quoted by Fuchs⁵:
*Monastica de decem plagis Aegypti.
 Prima plaga Aegypti lymphas in sanguine vertit,
 Altera ranarum crepitum tabemque creavit*
6. Aldhelm, (7th century), *De laudibus virginum*, 1-2⁶:
*Omnipotens genitor mundum ditione gubernans,
 Lucida stelligeri qui conditis culmina coeli*

1. *Die romanischen Sprachen*, p. 288.

2. *Mon. Germ. Hist. Auct. antiqu.*, VIII, 203.

3. *Ges. Abh.*, I, 229.

4. *Ibid.*, II, 368.

5. *Die romanischen Sprachen*, p. 290.

6. *Sancti Aldhelmi Opera quae extant*, ed. J. A. Giles, Oxford, 1844, p. 136.

7. Walafrid Strabo, (9th century), *Vita S. Mammae Monachi*, cap. IX, 1-3¹:

Caesaream post ista puer venerandus adivit
Repperit et portas juxta residere patentes
Quos dudum praeses capiendum misit ad ipsum

8. Milo of St. Amand, (9th century), *Vita S. Amandi*, lib. I, cap. 1, 2-3²:

Errorum tenebris mundo pereunte, misertus,
Virginis intravit thalamum, intactumque paravit

9. Heiric of Auxerre, (9th century), *Vita S. Germani*, lib. 1, cap. 2, 2-3³:

Praesul amator erat, merito cognomine mactus,
Doctor magnificus, meritorum luce coruscus

10. Arnulfus, *Delicie cleri*, (11th century), 798⁴:
Parvi parva petunt, magni maiuscula malunt

11. Roger of Bec, (end of the 11th century), *De contemptu mundi*⁵:

Terram contemnas, qui coelum quaeris habere;
Si mansura placent, haec fugitiva fuge.

Alliteration as a poetic device is of frequent occurrence in the Christian-Latin hymns of the middle ages, as has been shown by J. Huemer⁶. We have space for only a few examples:

1. Daniel, V, 235⁷:

Novitate partus casti
virgo cuncta renovasti
cum paris clauso cardine

1. Migne, *Patrol. lat.*, t. CXIV, c. 1051.

2. *Acta Sanct. Bolland*, ed. Renschen, Februarii Tomus I, p. 884.

3. *Acta Sanct. Bolland. Julii* Tomus VII, p. 238.

4. *Rom. Forsch.* II, 243.

5. Migne, *Patrol. lat.*, t. CLVIII, c. 6910, 5-6.

6. *Untersuchungen*, etc. cf. also B. M. Dreves, *Hymnologische Studien zu Venantius Fortunatus und Rabanus Maurus*, München, 1908, p. 23.

7. *Thesaurus hymnologicus*, V, 133.

2. Mone, 533¹:
*Ave stella matutina,
 peccatorum medicina,
 mundi princeps et regina*
3. Mone, 136²:
*spinas poenae, non peccati
 portas Jesu volens pati*
4. Morel, 202³:
*Botrus Cypri balsamatus
 austro pneumatis perflatus,
 in pacis exemplum.*

In the Latin sequences of the middle ages we likewise meet with the use of alliteration as a poetic device⁴. One example⁵:

*Plebs parentis pietatis,
 plausu plaude pravitatis
 putando propaginem,
 Petrum precare pastorem,
 peccatorum piscatorem,
 pacis plenitudinem.*

From these examples we can deduce the following conclusions concerning the use of alliteration as a poetic device in the Latin literature of the middle ages:

1. Alliteration as a means of poetic technique never went out of existence, but was handed down from generation to generation, constituting an important factor in literary tradition.⁶

1. *Lateinische Hymnen des Mittelalters*, II, 321.

2. *Ibid.* I, 180.

3. *Lateinische Hymnen des Mittelalters*, p. 127.

4. cf. Bartsch, *Die lateinischen Sequenzen des Mittelalters*, p. 240.

5. *Ibid.*

6. cf. Fuchs, *Die romanischen Sprachen*, p. 257. G. Körting's statement in his *Encyklopaedie und Methodologie der Romanischen Philologie*, Teil II, Heilbronn, 1884, p. 411: "Auch die Alliteration wurde von den Kunsdichtern nicht selten verwertet, in weiterem Umfange aber nur von denen der vorklassischen Zeit," must therefore be modified.

2. The frequency of its occurrence in one poetic unit is bound by no fixed rule, but depends entirely upon the taste and predilections of the individual authors.

3. It is used in a two-fold way: either the alliterating words are consecutive, or they are separated from one another by words other than mere particles, the examples of the first group slightly outnumbering those of the second, though much depends here also upon the individual taste of the poet.

4. The alliterating words may or may not be distributed over several hemistichs.

5. In many cases, two or even three consecutive verse lines are linked by alliteration.

6. As for the relationship of alliteration and arsis, I do not feel competent to undertake such a research, as it would require a detailed knowledge of Latin rhythmical verse. The material used as a basis here would be insufficient for such a task, and the preliminary work necessary would be in too great a disproportion to the main object of this study.

7. Alliteration is bound, however, to no particular kind of Latin verse nor to any definite place within the verse line.

In all the important points, 3, 4, 5, and 7, its use in Mediæval poetry agrees with that observed in the *Roland*. There can be no doubt, then, but that the model or models used by Tuoldus are Mediæval Latin writers. This result is in accordance with the observations of Wilhelm Tavernier, who demonstrated the great influence exercised by the works of erudite Latin literature, such as the *Waltharius*, on the Old French poem.

Of all this literature there is one poem which stands in a peculiar relationship to the *Roland*: the *Carmen de prodicione Guenonis*, a piece consisting of 482 distichs, written we do not know by whom, or in what part of France, or at what date. A superficial glance at this monument of erudite poetry suffices to show an immense number of alliterations, all through the poem. As there exists a certain possibility of the allitera-

tions helping in the solution of the question as to which of the two poems is the older, the *Roland* or the *Carmen*, it will be worth while to collect and to classify the alliterations of the latter. The definition and system of classification will be the same as those adopted in the case of the *Roland*, with three exceptions: First, vocalic alliteration has received the same treatment as in Wölfflin's studies, that is, all vowels are considered as alliterating with each other. Second, in view of the great artificiality of the *Carmen* and its immense number of rhetorical figures and alliterations, it appeared probable, in more than one case, that even in the poet's choice of conjunctions, prepositions and particles we have examples of intentional alliteration. Third, the subdivision according to the position of the alliterating syllables within the verse line is no longer possible and has been replaced by another, as will be seen.

I. Alliterations within one verse line.

A. Alliterations of two alliterating words.

§ 1. Simple alliterations.

31	<i>legatum : leges</i>	293	<i>auditur : armorum</i>
39	<i>judice : jubetur</i>	313	<i>mortis : Mars</i>
91	<i>sedere : sinistra</i>	318	<i>carnis : cogit</i>
140	<i>species : sola</i>	324	<i>fuit : ferus</i>
151	<i>Rollandum : rex</i>	328	<i>summam : superstes</i>
153	<i>donans : daturum</i>	355	<i>ferunt : ferre</i>
175	<i>letificant : legatum</i>	359	<i>sexaginta : supersunt</i>
178	<i>accipit : adit</i>	387	<i>arma : actus</i>
212	<i>scandit : scopulos</i>	397	<i>obliquo : Oliverus</i>
213	<i>vexant : valles</i>	427	<i>stat : secat</i>
220	<i>premia : polliciti</i>	432	<i>primus : putat</i>
246	<i>manum : munit</i>	453	<i>Rollandus : referta</i>
262	<i>cogit : condicione</i>	465	<i>fama : fuisti</i>
278	<i>Rollandi : ruunt</i>	466	<i>dux : decus</i>
280	<i>timidus : tutus</i>	472	<i>gentis : gloria</i>
289	<i>majora : minans</i>		

§ 2. Rhetorical figures.

a) a word alliterates with itself in the same form.

12	<i>idem : idem</i>	342	<i>vix : vix</i>
77	<i>tutus : tutus</i>	345	<i>velut : velut</i>
171	<i>rex : rex</i>	421	<i>comes : comes</i>
228	<i>dedecus : dedecus</i>	445	<i>herba : herba</i>
314	<i>gravis : gravis</i>		

b) a word alliterates with a form of different inflexion.

33	<i>feri : factum</i>	183	<i>tutus : tuta</i>
51	<i>parat : paratus</i>	202	<i>querit : querat</i>
101	<i>reges : regis</i>	206	<i>vacet : vacat</i>
109	<i>honor : honore</i>	218	<i>Marsilii : Marsilium</i>
118	<i>multis : multa</i>	226	<i>subveniat : subveniundo</i>
124	<i>millia : mille</i>	258	<i>victus : vincere</i>
130	<i>credere : crede</i>	277	<i>diffugiunt : diffugientes</i>
131	<i>lege : lectum</i>	291	<i>omnes : omnis</i>
132	<i>agas : age</i>	301	<i>instemus : instant</i>
133	<i>inspiciat : inspecta</i>	325	<i>adnichilat : adnichilatis</i>
142	<i>flexit : flexa</i>	389	<i>visus : videt</i>
166	<i>movent : movere</i>	393	<i>regem : regi</i>
168	<i>fallit : fallere</i>	415	<i>equo : equorum</i>
169	<i>audere : audet</i>	417	<i>gravis : gravior</i>
172	<i>possit : posse</i>	433	<i>regem : regis</i>
174	<i>scelere : scelus</i>	443	<i>exsanguem : exsanguis</i>

c) a word alliterates with one of its derivatives or a derivative of its root.

55	<i>talis : tanta</i>	241	<i>Gero : Gerinus, also: 267</i>
65	<i>festinus : festinare</i>	247	<i>latitans : latenter</i>
89	<i>spaciantem : spaciosa</i>	248	<i>hostes : hostili</i>
129	<i>rex : regna</i>	375	<i>regna : rex</i>
146	<i>sineret : sinus</i>	444	<i>immundat : munda</i>

B. Alliterations of three alliterating words.

§ 1. Simple alliterations.

145	<i>Karolo : carus : cordi</i>	388	<i>prelia : posse : pati</i>
245	<i>caput : cassis : clipeus</i>	473	<i>patricios : proceres :</i>
339	<i>aspectus : auris : ardua</i>		<i>pedites</i>
348	<i>ferit : fugat : feros</i>		

§ 2. Rhetorical figures.

8	<i>decus : digna : decens</i>	193	<i>comites : comites :</i>
22	<i>velis : velle : velis</i>		<i>comitantur</i>
64	<i>parens : parare : parans</i>	309	<i>mox : morti : mox</i>
73	<i>Sirie : insidias : Siriorum</i>	317	<i>Anseum : acriter : acer</i>
94	<i>decorat : decus : decor</i>	381	<i>omnibus : omnis : omnes</i>
136	<i>medio : medium : medio</i>	391	<i>dat : dampna : dat</i>
155	<i>donat : donis : donantur</i>	411	<i>nosce : nosce : noscis</i>
163	<i>jusjuratus : jure : jurat</i>	426	<i>metum : mortis : metus</i>
		480	<i>ereptus : equo : equis</i>

C. Alliterations of four alliterating words.

43	<i>minis : minas : multa :</i>		<i>victoria</i>
	<i>minatur</i>	305	<i>forte : ferus : fugat :</i>
297	<i>vires : revocate : viri :</i>		<i>ferit</i>

D. More than one alliteration in one verse line.

§ 1. model: a : a : b : b

61	<i>regem : regi : parere :</i>	273	<i>mos : mox : fugant :</i>
	<i>paratus</i>		<i>fugantur</i>
82	<i>meet : remeet : stans :</i>	274	<i>Mars : Marte : graves :</i>
	<i>studet</i>		<i>gravis</i>
113	<i>Karolus : Karolo : regna</i>	439	<i>graviter : gravis : exta-</i>
	<i>: regenda</i>		<i>sis : exhinc</i>
191	<i>rex : regnum : tentoria :</i>	477	<i>summos : summo : medi-</i>
	<i>turmam</i>		<i>ocres : mediocri</i>
259	<i>jam : jacet : truncus :</i>		
	<i>truncatus</i>		

§ 2. model: a : b : b : a

- 59 *furor : vincit : victa : furore* 292 *decem : rex : retinet : decem*
 128 *nunc : parcat : parcere : nullus* 333 *hostibus : invisus : visos : hostes*
 201 *phalanx : tutela : tutela : phalangis* 336 *equus : tutus : tutus : eques*
 223 *hostis : patet : procedit : hostes* 382 *causa : scire : submonet : cito*
 235 *omnibus : inquit : ita : omnes* 395 *minus : audax : ausus : remanere*
 286 *misse : gentis : gens : modo* 431 *diffugiunt : celeres : certamine : ducti*

§ 3. model: a : b : a : b

- 85 *incessanter : abit : cessat : abire* que : fugantur
 121 *plures : reges : plurima : regna* 310 *passus : eques : precipitatur : equo*
 173 *Karolo : tradat : claves : tradit* 366 *desine : pudeat : desine : pudor*
 179 *miratur : reditum : miratur : redeuntem* 377 *comperto : scelere : comperta : sedicione*
 200 *collectis : viris : consulit : viros* 390 *utrumque : fuge : utrumque : fugans*
 239 *probat : esse : prius : esse* 457 *adnixus : petit : aspera : passus*
 240 *fugando : mori : fugiendo : mori* 458 *supplex : veniam : supplice : voce*
 273 *quinque : fugant : quin-* 471 *promam : satis : promere : solum*

§ 4. model: a : b : a : b : b

- 244 *armis : pereant : arma : parare : parant* 256 *regum : remanet : rege : manente : manus*

§ 5. model: a : b : b : a : a

344 *equos : celeres : cursibus*
: *equat : eques*

§ 6. model: a : b : b : a : c : c

265 *Rollandi : turma : tur-*
mas : ruit : omnis : om-
nes

§ 7. model: a : a : b : a : b

123 *rex : regibus : subito :*
regna : subibit

II. Alliterations extending over two verse lines.

A. Alliterations of three alliterating words.

§ 1. Two alliterating words in the first, one in the second verse line.

3-4	<i>Karolus : clipeus :</i>	107-8	<i>salutat : salutem :</i> <i>contemptor salutato</i>
10-1	<i>mage : magis : mini-</i> <i>tans</i>	129-30	<i>brevi : abbreviare :</i> <i>brevi</i>
27-8	<i>perdi : perdunt : pa-</i> <i>cem</i>	165-6	<i>ceca : cupida : cuncta</i>
32-3	<i>possit : posse : preci-</i> <i>pit</i>	205-6	<i>Rollandum : rex :</i> <i>rege</i>
38-9	<i>minor : minor : mox</i>	229-30	<i>Mars : mors : millia</i>
45-6	<i>tante : tanta : tumet</i>	231-2	<i>optat : optat : omni-</i> <i>bus</i>
59-60	<i>furor : furore : flec-</i> <i>tere</i>	239-40	<i>probat : prius : posse</i>
	<i>vincit : victa : velle</i>	259-60	<i>jam : jacet : jam</i>
69-70	<i>errore : pererrat :</i> <i>error</i>	265-6	<i>Rollandi : ruit : ruunt</i>
90-1	<i>pinu : placet : parte</i>	270-1	<i>minus : minor : magis</i>
103-4	<i>decies : duo : dant</i>	271-2	<i>instant : ingens :</i> <i>instat</i>
		284-5	<i>rege : rationis :</i> <i>robora</i>

300-1	<i>terga : timere : tali-</i>	373-4	<i>capitis : conamine :</i>
	<i>bus</i>		<i>cruor</i>
302-3	<i>mira : movent : Marte</i>	383-4	<i>Marte : Marsilius :</i>
306-7	<i>obest : obit : Oliverus</i>		<i>mori</i>
329-30	<i>Marsilius : Marti :</i>	428-9	<i>vulnera : viros :</i>
	<i>mente</i>		<i>adventum</i>
349-50	<i>parcens : parcere :</i>	446-7	<i>vix : vix : volvens</i>
	<i>prosternit</i>	471-2	<i>satis : solum : solus</i>
350-1	<i>solus : solo : similis</i>	477-8	<i>mediocres : mediocri</i>
			<i>minimo</i>

§ 2. One alliterating word in the first, two in the second verse line.

28-9	<i>dolus : dicas : dicat</i>	306-7	<i>leso : lateri : locat</i>
36-7	<i>nullus : nullus : nullus</i>	329-30	<i>vacat : vacat : vacans</i>
52-3	<i>vota : videt : videtur</i>	335-6	<i>Turpinus : tutus :</i>
55-6	<i>gravis : gravat :</i>		<i>tutus</i>
	<i>gravem</i>	337-8	<i>singula : singula :</i>
56-7	<i>monet : remanere :</i>		<i>sufficient</i>
	<i>Minerva</i>	340-1	<i>costa : crus : cavus</i>
73-4	<i>timet : timet : timor</i>	343-4	<i>clavo : celeres : cursi-</i>
99-100	<i>multa : multa : magis</i>		<i>bus</i>
109-10	<i>talis : talem : talia</i>	346-7	<i>penam : proximus :</i>
125-6	<i>ungebunt : urbes :</i>		<i>primordia</i>
	<i>urbanos</i>	375-6	<i>agendum : audit :</i>
127-8	<i>nullo : nunc : nullus</i>		<i>agnoscit</i>
172-3	<i>credere : Karolo :</i>	376-7	<i>causa : comperto :</i>
	<i>claves</i>		<i>comperta</i>
178-9	<i>means : miratur :</i>	379-80	<i>redit : redeunte :</i>
	<i>miratur</i>		<i>redit</i>
199-200	<i>cura : collectis :</i>	384-5	<i>vulnera : viros : vires</i>
	<i>consulit</i>	389-90	<i>utrique : utrumque :</i>
239-40	<i>multo : mori : mori</i>		<i>utrumque</i>
282-3	<i>fluens : festinans :</i>	394-5	<i>mortem : minus :</i>
	<i>fremit</i>		<i>remanere</i>
291-2	<i>dimidiat : decem :</i>	400-1	<i>postremo : plenus :</i>
	<i>decem</i>		<i>post</i>

406-7	<i>ictus : ictum : ictus</i>	455-6	<i>vivere : visum :</i> <i>vivere</i>
434-5	<i>mori : metuunt :</i> <i>remanente</i>	457-8	<i>scopulo : supplex :</i> <i>supplice</i>
437-8	<i>finit : finitis : finis</i>	469-70	<i>miratur : mors : mori</i>
448-9	<i>crure : circumquaque :</i> <i>corpora</i>	470-1	<i>potuisse : promam :</i> <i>promere</i>
452-3	<i>corpus : cedem : cede</i>	476-7	<i>simul : summos :</i> <i>summo</i>

B. Alliterations of more than three alliterating words.

§ 1. Two alliterating words in the first, two in the second verse line.

5-6	<i>presignis : prestans : pius : potens</i>
19-20	<i>regis : rex : regna : redire</i>
41-2	<i>amoris : amore : amoris : amor</i>
47-8	<i>minas : minantem : minante : minas</i>
185-6	<i>jubet : juberi : jubere : jubet</i>
223-4	<i>patet : procedit : reputans : posse</i>
273-4	<i>mos : mox : Mars : Marte</i>
274-5	<i>graves : gravis : gentis : gentilis</i>
285-6	<i>mira : mira : misse : modo</i>
356-7	<i>plurima : prava : potest : plangere</i>
430-1	<i>dampna : redire : diffugiunt : ducti</i>
441-2	<i>moritur : moriente : mori : moriente</i>
462-3	<i>moriendo : mori : moriens : mors</i>

§ 2. One alliterating word in the first, three in the second verse line

62-3	<i>breve : breve : brevi : brevibus</i>
231-2	<i>prius : parat : properat : prior</i>
340-1	<i>prolixa : perlargum : pes : pectus</i>
359-60	<i>prelia : pariter : prelia : plaga</i>
422-3	<i>probus : pedites : pectora : pilis</i>

§ 3. Three alliterating words in the first, one in the second
verse line

- 13-4 *regnum : regni : rex : rogo*
 35-6 *da : dic : do : dic*
 54-5 *furore : furor : furens : furor*
 102-3 *visis : visa : videre : visa*
 138-9 *feri : ferire : ferum : feritas*
 219-20 *scit : seduci : sedicione : solvere*
 321-2 *prius : passa : passim : passum*
 358-9 *viros : viduata : viris : vix*
 396-7 *fugiens : fugiente : fugit : feriens*
 399-400 *leditur : ledit : ledentem : lesus*
 409-10 *hostem : hostis : hostem : hostis*

§ 4. Two alliterating words in the first, three in the second
verse line

- 33-4 *breve : breve : brevis : brevis : brevis*
 67-8 *regna : rege : regnis : regna : remota*
 179-80 *reditum : redeuntem : rex : redire : ratus*
 221-2 *videt : visa : viros : vallis : viris*
 311-2 *gravis : gravatur : gravior : gemitus : gravi*
 315-6 *viso : visa : victor : vindice : victus*
 322-3 *cede : cedis : corde : cede : cruentus*
 363-4 *Martem : mortem : Marte : mestus : magis*
 413-4 *voce : veniam : veniam : veniale : videt*

§ 5. Three alliterating words in the first, two in the second
verse line

- 111-2 *probus : reprobus : improbitate : improbitas :
probum*
 127-8 *parere : pares : parcet : parcat : parcere*
 237-8 *vincere : vinci : virtus : vinci : vincere*
 256-7 *regum : remanet : rege : Rollandum : ruit*
 263-4 *feriente : feros : ferit : ferum : ferox*
 331-2 *tam : tot : tanta : tam : tot*

§ 6. Three alliterating words in the first, three in the second
verse line

143-4 *probus : probitas : probanda : probitas : probitate
probat*

208-9 *ducit : ducere : duces : ducum : duce : reducta*

§ 7. Three alliterating words in the first, four in the second
verse line

303-4 *viri : vires : viriles : viris : vires : vincere : viros*

§ 8. Four alliterating words in the first, three in the second
verse line

95-6 *satis : satis : satis : satis : satis : satis : satis*

§ 9. Four alliterating words in the first, one in the second
verse line

93-4 *micat : mage : mane : micante : magnificat*

295-6 *tota : tuta : Turpini : tota : timens*

§ 10. One alliterating word in the first, four in the second
verse line

326-7 *poterit : pauci : pugnant : pauci : pauci*

§ 11. Four alliterating words in the first, two in the second
verse line

243-4 *animus : animos : animavit : arma : armis : arma*

§ 12. Two alliterations of more than three alliterating words
each

195-6 *Gallis : visis : Gallia : visa : videri : Gallia : visis :
Gallia : visa*

III. Alliterations extending over three verse lines.

A. Alliterations of four alliterating words.

1. model: a/a : a/a

190-2 *refert : rex : regnum : retro*

264-6 *turba : turma : turmas : timent*

- 391-3 *patris : perdens : perditur : preveniens*
 419-21 *tercius : tercius : tercius : Turpinus*

B. Alliterations of five alliterating words.

§ 1. model: a : a / a : a / a

- 97-9 *veste : vestitur : vestem : vestis : vicem*
 233-5 *Martem : minatur : minans : minis : manet*

§ 2. model: a / a : a : a / a

- 6-8 *mente : magnum : mirum : mirificabant : maxima*
 87-9 *regis : regem : reperit : retro : regem*
 213-5 *terrent : terribiles : terribiles : timor : timet*
 248-50 *ratus : reges : regna : regentes : regibus*
 454-6 *mori : moriens : magis : mortem : mori*
 459-61 *credunt : cornu : capere : curat : cornu*

§ 3. model: a : a / a / a : a

- 50-2 *furor : feritas : ferre : furor : ferat*
 366-8 *pudent : pudor : perpes : obprobrium : pudor*

§ 4. model: a / a : a / a : a

- 335-7 *equum : equus : eques : equum : equi*

C. Alliterations of six alliterating words.

- 76-8 *parat : pavor / parum / primum : procul : prope*
 79-81 *timore : timor / timet : timidum : timor / terret*
 84-6 *instimulant : instimulatus / incessanter : abire / ira :
 ire*
 223-5 *hostis : hostes / haut : hostes / hunc : hostes*
 260-2 *pereunt : pariter : pereunte / perire / pariter : pari*
 286-8 *gentis : gens / gens : gens : gens / gens*
 350-2 *mille / Marti : Mars : Marte / Martem : Mars*
 415-7 *pedibus / proh : pudor : proh : perit / plus*

D. Alliterations of more than six alliterating words.

- 119-21 *potis : potestas / possit : perdere : posse / plures :
 plurima*

- 121-3 *reges : regna / reges : regna / rex : regibus : regna*
 158-60 *minis : minans / magis : magis : mage : magis /*
munera : magis : mens : mota : magis
 209-12 *pars / pars : pars : pedes / pars : parat : pars / pars*

IV. Alliterations extending over more than three verse lines.

- 103-6 *milìa / millia : mille : metus / miratur : mira : mira /*
mirans : Marsilium
 234-7 *omnia / omnibus : omnes / opus : ope / optima*
 401-4 *vulneribus : vulnera / vulnerat : viros / velut / visus :*
vigor

Let us now determine the number of alliterations in both poems, the percentage of the verses containing alliteration, and the number of each kind of alliteration according to the divisions and subdivisions followed in the tables given above.

Some preliminary remarks will be necessary to avoid errors. When speaking of the number of alliterations, I mean the number of groups of alliterating words, each group representing a unit, no matter whether it consists of two or more alliterating words or whether it extends over one or more verse lines.

Each alliteration has been mentioned only once in the above tables. Thus the alliteration *arbres : amont* (*Rol.* 2874) occurring with another in the same verse line, has not been quoted in the table containing alliterations of two alliterating words (within one verse line), under the heading §§ 4-9, but only in the table of more than one alliteration in one verse line. It will, however, be counted in the total number of alliterations belonging to the subdivision in question. The case is different with alliterations extending over two or more verse lines, such alliterations not counting as simple alliterations, that is, as alliterations of two alliterating words. Alliteration extending over more than one verse line has been considered intentional when out of two verse lines at least one contained two alliterating words, or when out of three at least two

contained two alliterating words each. In a few instances it was found necessary to mention the same alliteration twice: when two alliterating words making part of an alliterative group of three or more, extending over more than one verse line, occurred with another alliteration in the same line, the example has been quoted twice, first in the table of more than one alliteration in one verse line, second in the table of alliterations consisting of more than two alliterating words. Such is the case with the alliteration *mediocres : mediocri* (*Carmen*, 477). In the following summary R stands for the *Chanson*, C for the *Carmen*.

	R	C
Total number of alliterations.....	731	297
I. Alliterations within one verse line.....	488	139
A. Alliterations of two alliterating words.....	466	112

1-3	24	1-4	22	1-5	17	1-6	16	1-7	13	1-8	12	1-9	14	1-10	10
2-3	3	2-4	16	2-5	6	2-6	14	2-7	8	2-8	8	2-9	13	2-10	14
		3-4	4	3-5	10	3-6	13	3-7	11	3-8	9	3-9	18	3-10	9
				4-5	8	4-6	13	4-7	16	4-8	7	4-9	23	4-10	16
						5-6	4	5-7	9	5-8	8	5-9	5	5-10	2
								6-7	2	6-8	5	6-9	14	6-10	15
										7-8	2	7-9	8	7-10	6
												8-9	9	8-10	8
														9-10	2

	R	C
B. Alliterations of three alliterating words.....	20	24
C. Alliterations of four alliterating words.....	2	3
II. Alliterations extending over two verse lines.....	216	128
A. Alliterations of three alliterating words.....	193	75
§1. Two alliterating words in the first, one in the second verse line.....	106	35
§2. One alliterating word in the first, two in the second verse line.....	87	40
B. Alliterations of more than three alliterating words.....	23	53
III. Alliterations extending over three verse lines.....	24	27
A. Alliterations of four alliterating words.....	21	4
B. Alliterations of more than four alliterating words.....	3	23
IV. Alliterations extending over more than three verse lines.....	3	3

How are these figures to be interpreted? The total of all alliterations in R is 731 in 4002 verses, in C it is 297 in 482 verses. The percentage, then, of the verses containing alliteration is 18.3 for R, 63.7 for C, which means that in the Latin poem the percentage is about 3.5 times as large as in the *Chanson*. It may be of interest to know the proportion which each of the different kinds of alliterations takes in the total number in both poems: I shall give the percentages in tabulated form, indicating the divisions and subdivisions by their symbols.

Symbol	Percentage	
	R	C
I, A	63.7	37.7
B	2.7	8.3
C	.3	1.0
Total	66.7	47.0
II, A	26.5	25.0
B	3.1	17.8
Total	29.4	42.8
III	3.3	9.1
IV	.4	1.0

Considering first the alliterations within one verse line, we see clearly from the table that the percentage of alliterations of more than two alliterating words is larger by far in the *Carmen* than in the *Roland* (about 3.1 times as large), whereas the percentage of alliterations of two alliterating words is larger in the *Chanson* than in the *Carmen* (about 1.7 times as large).

Considering the alliterations extending over two verse lines, we find that the percentage of the alliterations which consist of three alliterating words in the *Roland* exceeds somewhat the percentage of the corresponding group in the *Carmen*. On the other hand, the percentage of alliterations consisting of more than three alliterating words is 5.7 times as large in the Latin poem as in the *Chanson*. As for the total of the alliterations within one verse line, its percentage is 1.4 times as large in the *Roland* as in the *Carmen*, while on the other hand the percentage of the alliterations extending over two

verse lines is 1.4 times as large in the *Carmen* as in the *Roland*, which means that the proportion of the two corresponding groups is just the reverse.

As for the alliterations extending over three and more than three verse lines, we see that the percentage of the former is 2.8 times, that of the latter 2.5 times as large in the *Carmen* as in the *Roland*.

Summing up our conclusions, we may say:

1. Practically all types of alliterations which are found in the *Roland* are found also in the *Carmen*.
2. The percentage of the total of the alliterations as well as that of the different types is different in both poems. C prefers alliterations of more than two alliterating words and such as extend over more than two verse lines, whereas R favors alliterations of two words only and within one verse line. In other words, the author of the *Carmen* used more and more complex alliterations than the author of the Old French poem.

The reason for this is not difficult to find. The genius of the Latin language undoubtedly favors the use of complex alliterations, owing to its synthetical character. On the other hand, the unit of the Latin verse line was not so strongly felt as was the French ten-syllable verse, hence the desirability of introducing another factor which might add to the structural beauty of the poem.

The figures give us no information as to the relationship of the two poems. We see clearly that alliteration is used as a poetic device in both; but it is impossible to conclude from them whether the poet of the *Carmen*, noticing the many alliterations in the *Roland*, imitated this device, overdoing it, favored as he was by the character of the Latin language, or whether Turolodus had before him the *Carmen* and introduced the same device he saw used there into his own work, his own good taste and the genius of the vernacular tongue preventing him from falling into the artificiality which is so prominent in the Latin poem.

It will be necessary, then, to examine more closely the alliterations of both poems and try to find some common characteristics.

From the tables given above we see that the large majority of the alliterations contained in the *Carmen* are rhetorical figures, which more than the alliterations themselves contribute to confer upon the poem this mark of artificiality. As a matter of fact, the total of all rhetorical figures is 236 in 297 alliterations, that is, a percentage of 79.5.

These rhetorical figures may be subdivided into four groups:

1. a word alliterates with itself in the same form
2. a word alliterates with a form of different inflexion
3. a word alliterates with one of its derivatives or a derivative of its root
4. only the prefix of the two alliterating words is the same, the roots differing.

In cases where the alliterating group consists of more than two alliterating words we may have a mixture of these four classes. In order to avoid counting one example twice, cases representing a mixture of classes 1 and 2 have been counted in 2 only, as the more general class; such as show a mixture of 1 and 3, or of 2 and 3 have been counted in 3 as the most general class of the three. There is only one case where 4 coincides with another group in the same alliterative unit; the example in question has been reported under the heading of 4 and omitted in the other class. A computation gives the following results:

Class 1:	44	examples
Class 2:	118	"
Class 3:	72	"
Class 4:	2	"
<hr/>		
Total:	236	"

The percentages of each are:

Class 1: 18.6

Class 2: 50.0

Class 3: 33.5

Class 4: 0.9

The *Roland* likewise contains a certain number of rhetorical figures, which will be grouped below and classified from the same point of view as those of the *Carmen*:

Class 1:

57-8	<i>testes : testes</i>	1483-4	<i>molt : molt</i>
349-50	<i>tant : tant</i>	2093	<i>alquanz : alquanz</i>
409-11	<i>tint : tint</i>	2185	<i>cerchet : cerchet</i>
411	<i>mot : mot</i>	2229	<i>at : at</i>
958-9	<i>veit : veit</i>	2235	<i>guardet : guardet</i>
1002	<i>fut : fut</i>	2271	<i>halt : sont : halt : sont</i>
1011	<i>granz : granz</i>	2306-7	<i>tantes : tantes</i>
1015	<i>ont : ont</i>	2308-10	<i>at : at</i>
1022	<i>tanz : tanz</i>	2641	<i>laissent : laissent</i>
1030-1	<i>sont : sont</i>	3038-9	<i>sont : sont : sont</i>
1190-1	<i>Franceis : Franceis</i>	3585	<i>nut : nut</i>
1439-40	<i>milliers : milliers</i>	3701	<i>mandet : mandet</i>

Class 2:

143	<i>dist : dit</i>	1105	<i>fait : ferat</i>
227	<i>mort : moerjuns</i>	1285-6	<i>met : mist</i>
240	<i>fereit : fesist</i>	1399-1401	<i>tante : tant : tante : tant</i>
439-40	<i>fut : fust</i>	1417-8	<i>moerent : mort</i>
480	<i>mul : mule</i>	1539-40	<i>met : mist</i>
496	<i>dist : dit</i>	1715-6	<i>dist : dis</i>
540-1	<i>tantes : tanz</i>	1744	<i>venget : vengier</i>
553-5	<i>tantes : tanz : tanz</i>	2332-4	<i>teneit : tient</i>
757	<i>mul : mule</i>	2419-20	<i>plort : plorent</i>
794-8	<i>vint : vint : vint : vint : vint : venuz</i>	2713	<i>rei : reine</i>
969	<i>Franceis : France</i>	2744	<i>fil : fille</i>
983-4	<i>diënt : dist</i>	2824	<i>sire : seignor</i>
1023-4	<i>feront : faite</i>	3980-1	<i>Deu : Deus</i>

Class 3:

33	<i>charre : chareier</i>	1466	<i>chançon : chantede</i>
49-50	<i>Franceis : Franc :</i>	1486	<i>codart : codardie</i>
	<i>France</i>	1594	<i>Malquidanz : Malcuð</i>
107	<i>Gerins : Geriers</i>	1604	<i>Franceis : Frans</i>
131	<i>charre : charreier</i>	1881	<i>mónies : mostiers</i>
163-4	<i>matin : matines</i>	1895	<i>Yvórie : Ivon</i>
174	<i>Geriers : Gerins</i>	2147	<i>jorz : ajornez</i>
177	<i>Frans : France</i>	2186	<i>Gerin : Gerier</i>
253	<i>Sarrazin : Sarragoce¹</i>	2404	<i>Gerins : Geriers</i>
669-70	<i>matin : matines</i>	2641	<i>Marbrise : Marbrose</i>
701-2	<i>Franc : France</i>	2670	<i>Clarifan : Clariien</i>
804	<i>Frans : France</i>	3123	<i>altretel : altre</i>
808	<i>Franceis : France</i>	3226	<i>Sorbres : Sorz</i>
938	<i>Franceis : France</i>	3254	<i>Hums : Hongres</i>
989	<i>Franceis : France</i>	3408	<i>regnes : reis</i>
1210-1	<i>France : Franc</i>	3833	<i>fel : felonie</i>
1438	<i>Franceis : France</i>		

The total number of all rhetorical figures in the *Roland* is 82, which are distributed over the three classes in the following way:

Class 1: 24

Class 2: 26

Class 3: 32

The examples which might have been counted under the last heading have not been considered, since in the *Roland* it is extremely doubtful whether a rhetorical figure was intended by the author, the combinations in question being perfectly natural, as for instance: *aval : amont* (*Rol.* 2235). There

1. *Sarrazin* and *Sarragoce*, from *Caesaris Augusta*, would, of course, not be considered as a rhetorical figure in our sense of the word. Still, when seeing the combination one cannot help thinking that the author of the poem believed them derived from the same etymon and related to each other, that the combination was meant by him to be a rhetorical figure.

are, moreover, very few cases belonging to this class. The percentages of the other three are:

Class 1: 29.3

Class 2: 31.7

Class 3: 39.0

The percentage of the total of all rhetorical figures is 11.2 for the *Roland*, 79.5 for the *Carmen*.

We see, then, that the percentage of all rhetorical figures is for the *Carmen* seven times the percentage of those in the *Roland*. As for their distribution over the different subdivisions in both poems, we may say that in the *Carmen* class 2 shows the largest number of examples, in the *Roland* class 3. The reason for this is doubtless that the synthetical character of the Latin language favored the formation of rhetorical figures of class 2, which is not the case in the modern languages.

Coming to our main conclusion, we must say that it is impossible to see any influence of the *Carmen* on the *Roland* as far as rhetorical figures are concerned. For the moderate use of this poetic device, Turolodus may have found precedent in almost any work of Classical or Mediæval Latin literature. There is nothing which favors the supposition that the *Carmen* was his model, unless we assume that this model did not exercise any influence upon his own work as far as the form is concerned. On the other hand, the *Chanson* hardly exercised any influence on the *Carmen* with regard to the form. To explain this we must bear in mind that the latter undoubtedly represented a higher *genre*, being written in Latin; the author would probably not have sought his model among works of the vernacular, but would rather have looked to specimens of Latin erudite literature, and there he would have found examples enough of the exaggerated and artificial use of rhetorical figures.

It will be of interest to see to what an extent the author of the *Carmen* drew on Classical and Mediæval Latin literature for the alliterations contained in his work. The groups

of syntactically coördinated alliterating words found in Classical and Mediæval Latin writers having been collected by Wölfflin and Ranninger, it will be of value to quote those which occur in the *Carmen* and to note those among them which have been found in the works of previous writers. In the following table they will be given in alphabetical order¹.

178	<i>accipit : adit</i>	93-4	<i>micat : magnificat</i>
376	<i>audit : agnoscit</i>	306	<i>obest : obit</i>
245	<i>cassis : clipeus</i>	232	<i>parat : properat</i>
3-4	<i>clipeus : contemptor</i>	223	<i>patet : procedit</i>
94	<i>decus : decor</i>	473	<i>patricios : proceres : pedites</i>
466	<i>dux : decus</i>	392-3	<i>perdens : preveniens</i>
348	<i>ferit : fugat</i>	341	<i>pes : pectus</i>
282-3	<i>fluens : fsetinans</i>	5-6	<i>(presignis : prestans :) pius : potens R 34</i>
240	<i>fugando : fugiendo</i>	121	<i>reges : regna R 36, S 80</i>
	R 27, S 59	256-7	<i>remanet : ruit</i>
305	<i>fugat : ferit</i>	427	<i>stat : secat</i>
241	<i>Gero : Gerinus; also: 267</i>	80-1	<i>timet : terret</i>
7	<i>magnum : mirum R 29,</i>	280	<i>timidus : tutus</i>
----	S 68 III, 449	126	<i>urbes : urbanos</i>
229-30	<i>Mars : mors</i>		
363	<i>Martem : mortem</i>		

We see that the large majority of the alliterating groups found in the *Carmen* have not been quoted by the two authors who have treated this subject in Classical and Mediæval Latin literature. Whether or not these combinations of alliterating words are the inventions of the author of the *Carmen* cannot be decided before an exhaustive study of the whole field down to the twelfth century will have been undertaken.

1. The figures indicate the page of Wölfflin's and Ranninger's articles on which the examples in question are quoted: III referring to Wölfflin's study in the *Archiv für lateinsche Lexikographie und Grammatik*, III, S to his article in the *Sitzungsberichte der Kgl. Bayerischen Akademie der Wissenschaften*, Philosophisch-philologische Classe, München, 1882, R to the study of Ranninger, entitled *Ueber die Alliteration bei den Gallolateinern*.

The next question to be answered touches the position of the alliterations in the epic verse of the *Roland*. Did the poet scatter them all along the verse line or did he follow a certain scheme in using them?

Examining all alliterations of two alliterating words with regard to their position in the ten-syllable verse and grouping them in the order of their totals, we arrive at the following result:

24	23	22	18	17	16					15	14			
1-3	4-9	1-4	3-9	1-5	1-6	2-4	4-7	4-10	6-10	1-9	2-6	2-10	6-9	
13					12	11	10			9				
1-7	2-9	3-6	4-6	1-8	3-7	1-10	3-5	3-8	3-10	5-7	8-9			
8						7	6	5	4					
2-7	2-8	4-5	5-8	7-9	8-10	4-8	2-5	7-10	5-9	6-8	3-4			
3					2									
2-3	5-6	5-10	6-7	7-8	9-10									

Let us try to interpret the figures of this table. Alliteration group 1-4 represents a linking of the first and the last word of the first hemistich, if the last word be a monosyllable or a dissyllabic word with a feminine *e* in the second syllable. 1-3 represents the same kind of linking in cases where the last word of the first hemistich consists of two syllables, the last being masculine, or of three syllables, the last being feminine. It follows, then, that alliteration serves in the first place to unify the first hemistich of the ten-syllable verse and to mark the cæsura more strongly than would have been the case without alliteration. 4-9 means a linking of the last word of the first with the last word of the second hemistich, just as 4-10, 3-9, and 3-10, according to the number and character of the last syllables of the alliterating words. All of these, with the exception of 3-10, are represented by large numbers of examples. 1-5 means a linking of the first word of the first hemistich with the first word of the second. A modification of these cases is seen when the first word of the hemistich is an unstressed monosyllable: article, preposition, pronoun, etc. Then the second word takes the place of the

first, thus explaining the frequency of alliterations belonging to groups 2-4, 1-6, 2-6, 6-9, and 6-10. In the second and third place, alliteration serves to link the two hemistichs of the epic verse, or, in the case of 6-9 and 6-10, to unify the second hemistich. 1-9 and 1-10 mean a linking of the first and the last word of the verse, thus marking it off from the preceding and following one. As we see from the table, the examples of 1-10 are not quite so numerous, but there are many examples for 2-9 and 2-10, which represent verses where the first word is an unstressed monosyllable, the stress falling therefore on the second syllable. The explanation for the rather frequent instances belonging to group 1-8 is found in the fact that out of the twelve examples there are ten the last word of which consists of three syllables, the third being masculine, or of four, the fourth being feminine with regard to the ending. This group serves, then, the same purpose as 1-9, 1-10, 2-9, and 2-10, that is, to mark off the verse line. The only group having numerous examples and the purpose of which cannot be seen is 4-7 with sixteen examples; it may be that this comparatively large number is due to chance. The total amount of alliterations which can be proved to serve a definite purpose in the structure of the verse is about 270 (considering only alliterations of two alliterating words), that is, 57.7 per cent of the whole number of alliterations belonging to this subdivision. It is therefore certain that we are here really in the presence of an example of the use of alliteration as a poetic device¹.

As for the alliterations consisting of three or four alliterating words and extending over one verse line, no conclusion can be drawn from the examples found in the *Roland*, the total amount being too small. The same must be said with regard

1. The fact that the alliterating words are preferably placed at prominent parts of the verse line, was noticed already by Köhler, *Ueber alliterierende Verbindungen*, pp. 100-1: Auch scheinen es manche Dichter zu lieben, die Caesur in ihren Versen dadurch recht deutlich hervortreten zu lassen, dass sie vor die Caesur und an den Versschluss alliterierende Wörter stellten. But it has never been worked out fully, nor in

to the examples of more than one alliteration occurring in one verse line.

Examining the alliterations extending over more than one verse line, we find that out of 243 examples there are 59 in which the alliteration falls on the same syllable in two successive verse lines, the percentage being then 24.0. In five cases the syllable in question is the tenth, so that in 2.0 per cent of all cases alliteration and assonance fall on the same syllable in two consecutive verse lines.

Considering the alliterations of both poems with regard to the alliterating letters, and grouping them in the order of their totals we get the following tables:

1. Roland

Total	113	101	85	62	43	54	52	41	38	33
Symbol	p	m	f	d	k	r	t	v	b	s
Percentage	15.4	13.8	11.6	8.5	5.9	7.4	7.1	5.6	5.2	4.5
Total	27	20	14	9	7	6	4	3		1
Symbol	tš	a	e	j	g	l	i	n	o	u ts
Percentage	3.7	2.7	1.9	1.0	1.2	.8	.5	.4	.4	.1 .1

2. Carmen:

Total	41	37	26	25	23	22	19	15	13	
Symbol	m	p	v	k	r	s	f	t	d	a
Percentage	13.8	12.5	8.8	8.4	8.4	7.7	7.4	6.4	5.1	4.4
Total	11	9	7		6		4	3	2	
Symbol	g	e	i	o	h	l	j	n	b	u
Percentage	3.7	3.0	2.3	2.3	2.0	2.0	1.3	1.3	1.0	.7

We notice first that in the *Roland* there are 42, in the *Carmen* 38 vowel alliterations, the percentage being 5.7 and 12.8; that is, the proportion is more than twice as large in the *Car-*

detail for any definite poem of Old French literature. On the other hand, G. Körting's statement in his *Encyklopaedie und Methodologie der Romanischen Philologie*, Teil II, Heilbronn, 1884, p. 424: "Die Verbindung der Vershäften durch die Alliteration kennt das Romanische nicht, es verwendet vielmehr die Alliteration nur gelegentlich in rein onomatopoeischer Weise," must be modified accordingly.

men as in the *Roland*. This result is not surprising since the number of vowels is much smaller in Latin than it is in Old French. Comparing the single sounds, we note that the percentage is the same in both poems for *m*. We also see that the eight sounds showing the highest totals are the same in the *Chanson* and in the *Carmen*, with the exception of *a* in the *Roland* and *s* in the *Carmen*. The order of the different sounds agrees in a general way with the result deduced by Ranninger¹, except for the sounds *m* and *r*, for both of which there are numerous examples in the *Roland* and in the *Carmen*, but which the German scholar did not find to be prominent in the Gallo-Latin authors.

To sum up the results obtained in the course of this study, we may say that three main conclusions must be drawn from the facts as they have been presented:

1. With regard to their origin, the alliterations of the *Roland* must be divided into three classes: the first, containing syntactically coördinated alliterating words, is in large part of popular and traditional origin. The second, representing the alliterating personal proper names, comes from a Teutonic source, though it is impossible to determine whether this source must be sought in continental Germanic, Anglo-Saxon or Old Norse literature, or whether it is literary at all, or merely due to Norman tradition. The third, by far the largest because it comprises all the rest, goes back to Mediæval Latin literature, which is certain to have exercised the most powerful influence on the *Chanson*. In this point the result confirms the conclusions arrived at by Wilhelm Taver-
nier.²

2. The *Carmen de prodicione Guenonis* exercised hardly any influence upon the *Roland* with regard to the form. The percentage of its verses containing alliteration is 3.5 times as large as that of the verses of the *Roland*. What is still more important is the fact that the large majority of the allitera-

1. *Ueber die Alliteration bei den Gallolateinern*, p. 99.

2. cf. *Zeitsch. f. franz. Spr. u. Lit.*, XXXVI¹, 1910, 71, XXXVII¹, 1911, 83.

tions found in the *Carmen* are rhetorical figures, which play an entirely subordinate part in the *Roland*. It is impossible to draw any conclusions from this comparison as to the priority of the *Roland* or the *Carmen*; for Turolodus may have intentionally avoided imitating the doubtful art of the Latin poem, even if the latter were his model as far as the contents are concerned.

3. Alliteration in the *Roland* serves a very definite purpose in the structure of the epic verse.

APPENDIX

Alphabetical Index of the Alliterations of the *Chanson de Roland*¹

<i>afubler : altre</i>	3941	<i>ait : aler</i>	1184
<i>Alde : aler</i>	3723	<i>altre : avoir : attendre</i>	3740-1
<i>altre : avison : Ais</i>	2555-6	<i>altre haltement</i>	2597
<i>amont : Aspre</i>	1103	<i>aproismer : amont</i>	2692
<i>arbre : amont</i>	2874	<i>arcevesque : aler : aidier</i>	2169
<i>arme : avenant</i>	1154	<i>assembler : Ais</i>	3744
<i>asez : avoir : abez</i>	2955	<i>avant : aler</i>	2858
<i>avoir : ainz : aler : arpent</i>			
<i>: avant</i>	2229-31	<i>avoir : altre</i>	2309
<i>avoir : altretant</i>	3021	<i>avoir : altre : angoissos</i>	822-3
<i>avoir : amor : altretel : altre</i>	3122-3		
<i>baisier : boche</i>	1530	<i>Baliganz : baron : baston</i>	2686-7
<i>barbe : blanc</i>	2334, 2930, 3618, 3712	<i>barbe : blanc : brónie</i>	3087-8
<i>barbe : blancheier</i>	261	<i>baston : batre</i>	2588
<i>baston : brief</i>	341	<i>bataille : blecier : blesmir</i>	589-90
<i>bel : Baliganz</i>	3201	<i>bel : Baliganz : bon</i>	3184-5
<i>bel : bon</i>	3047	<i>bien : baisier : boche</i>	632-3
<i>bien : baron : blanc : barbe</i>	3172-3	<i>bien : batre</i>	3739

1. Nouns and adjectives have been given in the oblique of the singular, adjectives moreover in their masculine form, verbs in the infinitive, if the alliteration did not disappear thereby. In the latter case the form occurring in the text has been chosen. Proper names of persons have been put in the nominative. The rhetorical figures are not included in this list.

<i>bien</i> : <i>batre</i> : <i>baston</i>	1825	<i>bien</i> : <i>brandir</i>	1249
<i>blanc</i> : <i>barbe</i>	117, 2943, 4001	<i>blanc</i> : <i>bel</i>	2250
<i>blanc</i> : <i>bloi</i>	999	<i>blanc</i> : <i>bloi</i> : <i>baron</i>	1800-1
<i>boche</i> : <i>buisine</i>	3523	<i>bon</i> : <i>bel</i>	3064
<i>brandir</i> : <i>abatre</i>	1957, 3929	<i>brief</i> : <i>Babilónie</i> : <i>Baliganz</i>	2613-4
<i>brochier</i> : <i>bien</i>		<i>brochier</i> : <i>bien</i> : <i>Boeve</i> :	
1536, 1573, 1944, 2128, 3877		<i>Belne</i>	1891-2
<i>brónie</i> : <i>barbe</i>	3122	<i>brónie</i> : <i>barbe</i> : <i>blanc</i> : <i>baron</i>	1843-4
<i>Capuëls</i> : <i>Capadoce</i> : <i>clamer</i>		<i>chaðir</i> : <i>Charlemagnes</i>	3720
	1614-5	<i>champ</i> : <i>Charles</i>	1928
<i>chameil</i> : <i>chargier</i>	645	<i>chançon</i> : <i>chanter</i>	1466
<i>champ</i> : <i>chevalchier</i>	1338	<i>charette</i> : <i>chemin</i>	2972
<i>Chanelius</i> : <i>chevalchier</i>	3269	<i>Charlemagnes</i> : <i>chanut</i>	538, 551
<i>chàrgier</i> : <i>charre</i> : <i>chareier</i>	32-3	<i>Charles</i> : <i>chanut</i>	2308
<i>Charles</i> : <i>chanceler</i> : <i>chaðir</i>	3608	<i>Charles</i> : <i>chevalchier</i>	2454, 3234, 3695
<i>Charles</i> : <i>chapele</i>	52	<i>Charles</i> : <i>chier</i> : <i>chevalier</i>	1560-1
<i>Charles</i> : <i>chier</i>	3031	<i>cheval</i> : <i>Chernubles</i> :	
<i>charre</i> : <i>charreier</i>	131	<i>charboncle</i>	1325-6
<i>chevalchier</i> : <i>champ</i>	3463	<i>chevalchier</i> : <i>Charlemagnes</i>	1842
<i>chevalchier</i> : <i>chemin</i>	405	<i>chevalchier</i> : <i>chief</i>	3018, 3195
<i>chevalier</i> : <i>chaðir</i>	3486	<i>chevel</i> : <i>chaitif</i>	2596
<i>chrestiën</i> : <i>reclamer</i> : <i>criðer</i>	3998	<i>chrestiën</i> : <i>conoissance</i>	3987
<i>clamer</i> : <i>colpe</i>		<i>clamer</i> : <i>quite</i>	3800
	1132, 2239, 2383	<i>esclargier</i> : <i>coer</i>	3628
<i>clamer</i> : <i>quite</i> : <i>conte</i>	3809	<i>coðart</i> : <i>coðardie</i>	1486
<i>Clarifans</i> : <i>Clariëns</i>	2670		

<i>code : crignete</i>	1494	<i>coer : coðarder</i>	1107
<i>descolorer : cler : cors</i>		<i>colp : conoistre</i>	2875
	1979-80		
<i>colp : cuidiër : cors : costét</i>		<i>colper : cort : quisse : crope</i>	
	1505-6	<i>: costét : code : crignete</i>	
			1491-4
<i>comander : conte</i>	3057	<i>combatre : compaignon</i>	878
<i>comencier : conseil</i>	179	<i>compaignon : corn</i>	1051
<i>compaignon : cors :</i>		<i>conduire : cors</i>	892
<i>contrevaleir</i>	1983-4		
<i>conduire : cors : col</i>	3370-1	<i>conquerre : Commibles</i>	198
<i>conte : coðardise</i>	3531	<i>conte : coðart</i>	2134
<i>conte : comander : cou</i>		<i>conte : combatre : cors</i>	
	1816-7		2099-2100
<i>conte : conquerre : clamer :</i>		<i>corre : crote</i>	2580
<i>colpe</i>	2363-4	<i>cors : cler : compaignon</i>	
<i>cors : cler : contenant</i>	3115-6		1159-60
<i>cors : contenance</i>	3086	<i>cors : color</i>	2895, 3763
<i>cors : costét</i>	1506	<i>cors : contenant</i>	118
		<i>cors : quatre</i>	2080
<i>corteis : conte : creïdre</i>	576-7	<i>costét : conduire : cors</i>	1315-6
<i>recreðant : recomencier :</i>		<i>creïdre : chrestiëntét</i>	3980
<i>crit</i>	2063-4		
<i>damage : dolor : departir</i>		<i>demander : doicement</i>	1999
	3479-80		
<i>demener : dolor : deu</i>	2695-6	<i>dementir : Deu : dire : dreit</i>	
			3890-1
<i>derompier : dous : desevrer</i>		<i>descendre : Deu : benedire</i>	
	3466-7		1136-7
<i>desevrer : dos</i>	1201	<i>desrengier : destreindre :</i>	
		<i>descendre</i>	809-10
<i>destre : Deu : descendre</i>		<i>destre : Deu : dolor</i>	1195-6
	2373-4		
<i>destre : dire : demander</i>		<i>Deu : demander</i>	3980
	3845-6		
<i>Deu : doner</i>	289, 2241, 2938	<i>Deu : doner : benedire : dolz</i>	
			2016-7

<i>Deu : dous : dreit</i>	3898	<i>deveir : dire : Deu</i>	333-4
<i>deveir : dire : dus</i>	242-3	<i>devenir : doloros</i>	2722
<i>dire : dame</i>	2724	<i>dire : Damnedeu</i>	3906
<i>dire : Damnedeu : doner</i>	1898	<i>dire : dechedeir</i>	1628
<i>dire : dehét</i>	1047, 1938	<i>dire : deignier</i>	1716
<i>dire : demander</i>	3846	<i>dire : desfaire</i>	450
<i>dire : destre</i>	47	<i>dire : destre : deit</i>	508-9
<i>dire : Deu</i>		<i>dire : Deu : demànder</i>	3557-8
	123, 428, 676, 1608, 3993		
<i>dire : Deu : desmentir</i>	787-8	<i>dire : Deu : dolor</i>	1579
<i>dire : diable</i>	746, 983	<i>dire : deignier : damage</i>	
			1715-7
<i>dire : dolent</i>	2823	<i>dire : dolor</i>	3627
<i>dire : dolor : demener</i>	2945-6	<i>dire : dreit</i>	496-7
<i>dire : dux</i>	2944	<i>dis : dolor</i>	2301
<i>dolor : damage</i>	2983	<i>dolor : degrét : descendre</i>	
			2839-40
<i>dolor : desevrer</i>	1977	<i>dolor : diable : doner</i>	3646-7
<i>dolor : dire : Deu</i>	1631-2	<i>pardonner : Deu</i>	2007
<i>doner : diable</i>	1502	<i>dous : desaffrer</i>	3426
<i>doze : deveir</i>	1346	<i>doze : dis : dous</i>	1308-9
<i>drecier : dolor</i>	2234	<i>drodmont : dire</i>	2730
<i>duire : detordre</i>	772	<i>Durendal : doner : destre</i>	
			2780-1
<i>dus : don</i>	247		
<i>eschiele : établir</i>	3217	<i>eschiele : établir : estre</i>	
			3068-9, 3237-8
<i>escut : espiét</i>	1799, 3114	<i>esforcier : eschange</i>	3714
<i>Espaigne : espleitier</i>	2165	<i>Estramariz : Eudropins</i>	64
<i>estreit : estre</i>	356	<i>evesque : eue</i>	3667
<i>faire : felonie : faillir</i>	2600-1	<i>faire : fier</i>	897, 1111
<i>faire : fol</i>	1053	<i>faire : forsfaire</i>	2029
<i>faire : fort : fier</i>	2125	<i>faire : fossét</i>	3166
<i>faire : Franc</i>	561	<i>faire : Franc</i>	700-1
<i>faire : Franceis</i>	807-8	<i>faire : fui</i>	2371
<i>faire : fust</i>	1779	<i>faldestoel : faire</i>	115

<i>felon : faire</i>	844, 3833	<i>felon : fer</i>	3735
<i>felon : ferir</i>	2144	<i>felon : ferir : forbir</i>	1924-5
<i>fer : fust</i>	1602, 3154	<i>ferir : faire</i>	1185
<i>ferir : Valferrede</i>	1370	<i>ferir : force : fraindre</i>	1618-9
<i>ferir : forcele</i>	1294	<i>ferir : fou : faire</i>	3916-7
<i>ferir : fraindre : fendre</i>	3603-4, 3926-7	<i>ferir : fraindre : desconfire : fort</i>	1304-6
<i>ferir : fraindre : flor</i>	1353-4	<i>ferir : Franc</i>	1234
<i>ferir : France : fraindre : reflamber</i>	3615-6	<i>ferir : Franceis</i>	1259, 1937
<i>ferir : Franceis : froissier : forbir</i>	3481-2	<i>ferir : fut : froissier</i>	2288-9
<i>afichier : fut : fort : fin</i>	3393-5	<i>fier : faillir</i>	3133
<i>fil : fredre</i>	2420	<i>fil : fredre : furent</i>	3411-2
<i>fil : fut</i>	2744-5	<i>flambeios : faire : Franceis : felon</i>	1022-4
<i>Flameng : Frisie</i>	3069	<i>flor : faire</i>	1856
<i>foir : Franc</i>	2844	<i>force : Franc</i>	1660
<i>fort : fier</i>	1879	<i>fort : freit</i>	1118
<i>fou : flambe</i>	2535	<i>fraindre : fendre</i>	3604, 3927
<i>fraindre : desconfire</i>	1247, 1305	<i>Franc : felon : ferir</i>	3558-9
<i>France : ferir</i>	1210-1	<i>France : flor</i>	2431
<i>Franceis : faire</i>	278	<i>Franceis : desfaire</i>	49
<i>Franceis : felon</i>	1190-1	<i>Franceis : ferir</i>	454, 1080, 1347, 1416, 1652, 1654, 1662, 1939, 3203
<i>Franceis : ferir : fol</i>	1438-9	<i>Franceis : France : florir</i>	969-70
<i>Franceis : foir : faire</i>	1255-6	<i>Franceis : florir</i>	969-70
<i>Franceis : fus</i>	1604	<i>Franceis : foir : faillir</i>	1047-8
<i>fredre : faillir</i>	1866	<i>Franceis : fustes</i>	2475
<i>front : faire</i>	3919	<i>fredre : faire : comfaiement</i>	1698-9
<i>fut : ferir</i>	439-40	<i>fustes : fil</i>	2208
<i>fut : fort</i>	2278, 3382	<i>fut : reflamber</i>	1002-3

<i>Gabriëls : guarder</i>	2847	<i>Gefreiz : Gerins : Geriers</i>	106-7
<i>Gerins : Geriers</i>		<i>Gefreiz : Jozerans</i>	3535
174, 2186, 2404			
<i>grant : guerre</i>	242	<i>gualt : grant</i>	2549
<i>riedreguarde : grant</i>	883	<i>guarder : gloton</i>	1230, 1251
<i>Guenles : grant</i>	3969		
<i>Hum : Hongre</i>	3254		
<i>irat : itant</i>	2734	<i>isnelement : issir</i>	2766
<i>jorn : ajorner</i>	2147		
<i>lancier : laissier</i>	2154	<i>leon : leupart</i>	1111
<i>lođer : legerie</i>	206	<i>lonc : larc</i>	2852
<i>lune : luire</i>	2512		
<i>Machiners : Maheus :</i>		<i>magne : mar</i>	1949
<i>Malbiens</i>	66-7		
<i>magne : dementir</i>	1404	<i>magne : muđer</i>	841
<i>maïle : menut</i>	1329	<i>main : comander</i>	696
<i>major : metre</i>	1532	<i>major : molt</i>	1784
<i>mal : molt : Marie</i>	1472-3	<i>mal : mot</i>	1190
<i>Malprimes : molt</i>	3176	<i>Malquidanz : Malcuz</i>	1594
<i>malvaisement : mielz : morir</i>		<i>mander : Marsílies</i>	680
1517-8			
<i>mander : Marsílies : main</i>		<i>mander : Marsílies : molt</i>	
222-3			125-6
<i>mander : mercit</i>	239	<i>comander : Miles : marchis</i>	
			2970-1
<i>mar : Marsílies</i>	196	<i>marbre : metre</i>	2966
<i>Marbrise : Marbrose</i>	2641	<i>Val-Marchis : Malprimes :</i>	
		<i>mercit</i>	3208-9
<i>Margariz : molt</i>	1131	<i>Marsílies : mander : morir</i>	
			2770-1
<i>Marsílies : marchiét</i>	1150	<i>Marsílies : martirie</i>	1467
<i>Marsílies : mi</i>	1449	<i>Marsílies : molt</i>	201

<i>Marsílies : molt : mercider</i>	908	<i>Marsílies : trametre : mes-</i>	181-2
		<i>sage : masse</i>	
<i>Marsílies : muder</i>	441	<i>matin : messe</i>	163-4, 669-70
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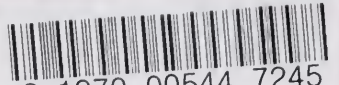
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